COLLEGIATE COURSE

FOR HOME STUDY

EDITED BY

HUBERT M. SKINNER, Ph. D.

PREPARATION FOR HOME STUDY
CLASSIC MYTHOLOGY

WITH QUESTIONS AND AIDS

VOLUME I

MINNEAPOLIS
CREE PUBLISHING COMPANY
1909

Copyright, 1908, by
L. A. CREE

CONTENTS.

Modern Phases of Education 9

Preparation for Home Study 21

The Study of the Dictionary 27

Greek and Roman Mythology 45

The Greater Divinities 51

The Minor Divinities 103

Rural Deities 107

Domestic Divinities 113

Demigods and Heroes 133

The War of Troy 167

Norse Mythology 203

British Mythology 215

Ancient Religions 239

Some Ancient Legends Correlated with Literature and History. 271

The Giant Adamastor, the Spirit of the Great Stormy Cape... 293

Disraeli's Druidical Institution 301

Cædmon's War in Heaven 315

Architecture 333

PREFACE.

For the study of civilization in all its various forms, the true starting point would seem to be the infancy of our race, as depicted in mythology and prehistoric legend. In a former day mythology and ancient legend were deemed puerile, and unworthy of serious attention. Viewed as representing a starting point in tracing the advancement of man, they are worthy of careful analysis and critical study.

The admirable classic "Mythology" prepared by the unknown author of "American Popular Lessons" is here reproduced in all its essential features, in some of which it has never been excelled, if indeed equaled, by writers upon this subject.

An introduction to the studies of the Collegiate Course is contained in the preliminary chapters of the volume.

VOL. I.

MODERN PHASES OF EDUCATION.
PREPARATION FOR HOME STUDY.
THE STUDY OF THE DICTIONARY.
GREEK AND ROMAN MYTHOLOGY.
NORSE MYTHOLOGY.
BRITISH MYTHOLOGY.
ANCIENT RELIGIONS.
SOME ANCIENT LEGENDS.
THE GIANT ADAMASTOR.
DISRAELI'S DRUIDICAL INSTITUTION.
CÆDMON'S WAR IN HEAVEN.
ARCHITECTURE.

Modern Phases of Education.

The principles accepted by the educational world today are peculiarly favorable to individual study and self-advancement. In this new era, where progress is shown in every form of industry, and in the manner of living of almost every citizen, it is interesting to note that the forces engaged in education have kept pace with those in other fields. Courses of study have been revolutionized. Methods of teaching have changed. New theories of education have obtained currency. School text-books, school administration, and school architecture are of a very different type from those of a period not long past.

In the United States, education is almost universal. This is true of some other countries, but not in the same sense. The universal education in other lands is more restricted in its scope, and is different in its ideals. It is only in our nation that education is so general in the higher realms of culture, or that it is unified upon so grand a scale.

The unity of educational thought and of educational work in America is surprising, in view of the federal character of our nation. Here are forty-six States, each independent of all others in the development and maintenance of its school system. A visitor from abroad might well expect to find here an utter absence of anything approaching unity. Yet what is the fact? From ocean to ocean, and from Canada to the Gulf, we have

essentially the same general purposes and plans, we hold the same theories. We have a practically uniform scheme of division into grades and departments of school work. We cherish the same ideals. We follow the same methods of teaching. If our country were a consolidated nation, instead of being made up of individual States, one could hardly expect to find a greater degree of unity in the spirit and practice of our teaching and study.

This has been brought about in a large measure by our great National Educational Association, which is an organization unlike any other in the world. The teachers and school superintendents assemble annually to the number of many thousands at some chosen city, coming from every part of the Union, and discuss subjects relating to their work. Notable committees of the National Educational Association have put forth at times extended reports, embodying the best educational thought of the times, in reference to the various branches of study, and to the problems of school administration.

The Report of the Committee of Ten, having special reference to the work of secondary schools (high schools), was called the greatest educational document that had ever been issued. The Report of the Committee of Fifteen, relating to work of the elementary schools (the grades below the high school), was not less valuable. These and other reports of National committees found their way into every part of the country. The reforms and improvements which they suggested received attention simultaneously in every place. Thus was accomplished at a stroke what might have been the slow and timid advancement of a lifetime but for the unity of thought and effort which the National Educational Asso-

ciation has fostered. Newer and better ideas relating to any part of the educational work no longer have to creep from school district to school district, and from State to State, but are discussed immediately upon presentation to this great educational body, which has the means to disseminate them throughout the country.

Another influence which has tended greatly to unity of thought and action in the educational world is the National Bureau of Education. While the National Government assumes no authority over the State School Systems, it maintains this Bureau for the purpose of collecting and distributing valuable information on educational matters relative to all the States, and of publishing in convenient documentary form such papers on educational topics as may be deemed most helpful and opportune to the teaching faculty of the country.

College associations contribute to the maintenance of standards of work in higher education.

The theories embodying the practical philosophy of education at the present time should be matters of careful consideration by the student. Educational discussions for a number of years have dealt especially with *apperception* and *concentration.* Each of these words is used in a somewhat peculiar sense in this connection. In former years, *apperception* meant, simply, the mind's perception of itself as the subject or actor in its own state,—that is to say, mental science,—and was met with occasionally in books on psychology. The word is given a wholly different meaning in the pedagogy of today. If we are to find this meaning in the International Dictionary, it is necessary to consult the Appendix, which has not yet been incorporated with the body of that great volume. *Apper-*

ception means, in modern education, the coalescence of part of a new idea with an old one by modification. This is the technical definition of the lexicographer. To *perceive,* is to have an object presented; to *apperceive,* is "to identify or explain the object with what is already in the mind." Two persons may perceive a small shining object in the road. If one of these persons has recently lost a piece of jewelry upon the road, and is seeking to find it, he will not merely perceive the object, but will *apperceive* it. He will perceive it in its relation to his interests and needs. Two persons may be in a library and may equally perceive the books upon the shelves before them. One of the persons perceives among them a book which he has been seeking for years, or which in some ways appeals strongly to his desires. This person not only perceives the book, but *apperceives* it. Of two men walking along a rocky road, one is a miner or a mineralogist. While both men perceive the rock about them, the one, from his previous knowledge of rocks, and his interest in them, apperceives much that the other does not.

With apperception is very strongly connected the "doctrine of interest," upon which so much has been said and written. A true understanding of this doctrine is of great value to the teacher and to the learner. Concerning the doctrine of interest, Roark remarks as follows:

"As at present held by those who have thought—and fought—their way through the mass of talking and writing upon the subject, the doctrine of interest may be stated in two propositions: (1) That the interest with which the child begins school life must be used as a

starting point from which to direct his activities; (2) That the teacher must use all means to arouse and sustain the pupil's interest in the work he has to do. The doctrine should not be construed to mean, as some of its over-zealous advocates have claimed, that the child's interests are to be the guides all the way, and that nothing is to be required of him in which he feels no interest. The genuinely disciplinary value of drudgery must not be lost sight of—real, downright drudgery. This simply means that it is not always the immediate interest that must govern; that frequently the remote interest must prevail over the present impulse. However distasteful the task, it must be done willingly of a strong inspiring interest in that to which the drudgery leads. Neither should teachers fall into the error of mistaking mere evanescent and artificially induced impulses for genuine interest."

Concerning some misapplications of the doctrine of interest, the same author adds:

"Although Herbart clearly meant by *interest* something of vast importance to the development of the individual, not a mere tickling of the mind for transient ends, yet some of his too ardent followers have contended that the transient interest, the mere passing whim of child or student, is the guide pointing the way the teacher must follow. This extreme and harmful view has not only been advocated theoretically, but has been put into actual practice, in one instance at least going so far as to allow the children of an elementary school to plan the exercises from day to day."

The doctrine of interest has led to the adoption of the elective principle in colleges and universities through-

out the country. There was very little election of studies in the old-time college course. The theory upon which the college curriculum was formerly based was, that there must be a harmonious development of all the faculties of the mind; and that to secure this there must be a fixed course of study, subject only to slight modifications in the way of substitutions of studies. In former days the expression "college man" possessed a very definite meaning, since the man who held a genuine diploma from a reputable college might be assumed to have studied a certain list of subjects and to have devoted a standard measure of time to the study of each. The modern principle of election of studies in the colleges has been carried to an extreme. Critics sometimes make use of the word "anarchy" in speaking of it. The "college man" of to-day may be woefully deficient in certain lines of culture which ought to be expected of every person having any claim to college training.

It becomes more and more apparent that the election of studies should come in *advanced* work, and that the elementary schools should have fixed courses. Only in the high schools and in the colleges is it safe to allow a latitude of choice of studies and in the high school, or secondary school, especially, there should be limitations to the exercise of election of studies.

The fact remains, however, that a marvelous advance was made when the education offered by our higher institutions was opened to those whose choice of particular lines of work would have excluded them from admission to the college in former days, because of their unwillingness to undertake the full work of a fixed course. The measure of freedom now enjoyed in the pursuit of higher

studies is of great importance to the individual student. He is no longer discouraged or inhibited from pursuing lines of study in which he can excel because of his want of qualification in other lines which do not appeal to him, or required to undertake all of the "regular work," which might retard the main purpose of his life.

With this larger freedom has come a spirit of greater frankness and of stricter honesty in intellectual attainments. Whereas the "college man" of other days felt himself disgraced by any acknowledged ignorance of this or that particular matter, and was expected to be a "know-all," the "college man" of to-day makes but limited claims. He is frank to express his ignorance of facts in lines in which he is not proficient.

The result has been an increased spirit of candor and truthfulness among educated men. This is observable wherever we look. The very ancient history of old nations, which used to crowd the text-books with exact dates for all occurrences from "the creation of the world," is now almost dateless. This is not because reliable dates are valueless in ancient history,—for they are really of very great value,—but because they are generally unattainable. The dates which were formerly assigned to the founding of old Greek cities, to the war of Troy, etc., were simply conjectural, and were unworthy of acceptance. It is difficult for us now to realize how embarrassing it was for a writer of history, a few decades ago, to admit his want of knowledge, when all historians of the present time are perfectly free to confess it on occasion. In fact, it stamps a man among scholars to-day as pretentious or behind the times if he speaks

with perfect confidence on matters which. from their nature, are necessarily much in doubt.

As has been stated, the word *concentration*, used in education, has a special meaning, different from the one most commonly received. Where the concentration of work in a school course is mentioned, one might readily assume that the expression signifies a *focusing* of the mind, or a *condensing* of the work. The use of this term in the education of to-day has reference to the grouping of various studies about a central study which is closely related to them. It means the selection of a "core" or of "cores," each of which shall be the nucleus or center of the various correlated subjects. Colonel Parker was wont to speak of geography as the true "core," about which all other studies should be grouped, as radiating therefrom.

Dr. Harris holds that there should be five co-ordinate groupings, which are set forth as follows:

1. Literature and art.
2. Mathematics.
3. Geography, as a "core" for natural science.
4. Grammar, with its developments of logic and philosophy.
5. History, as a core for sociology, civil government, political economy, etc.

Roark points out that the correlation of subjects of study may be based upon either the relations which subsist between the subjects themselves, or the relation which they sustain to the mind of the learner. He declares that science and history constitute an acquisitional group; that mathematics forms an assimilational group; and that language, literature, and the arts form

an expressional group. He says that correlation based upon the interrelation of subjects is valuable in balancing the defects of a psychological correlation.

The concentration scheme offered by Dr. Harris presents an excellent groundwork for the student, offering the basis for a well-developed course in which each subject is studied in its relation to cognate branches.

The old boundaries of studies have been much altered. It is not designed that they shall disappear, but that they shall be often passed and repassed, in order that each branch of study may be a help to others. Where the learner does not wander too far afield in his efforts toward a true correlation, he will be greatly benefited by them. The purpose and value of each study will become more apparent through its relation to the others.

Perhaps the most general statement to be made of the educational progress of the present time is, that it is rationally *economic*. It is not meant by this that the value of the work of the student is to be measured by its returns in dollars and cents. It is quite as rational for a student to make money in order that he may study, as it is for him to study in order that he may make money. Whether a study be regarded for the time as an end in itself, or as a means to an end, it is equally desirable that all misdirected energy should be avoided. The tendency of the present time is toward *the prevention of loss through misdirected effort*. It is an unfortunate fact that the student often finds it necessary to unlearn a great deal that he has acquired by painful effort. Unscientific and unrelated knowledge is apt to be of little worth. False teaching is positively harmful.

One who studies should have a clear idea of the pur-

pose of his study in each part, and of the nature of the value which he is to receive from it. It is assuredly a true economy which eliminates useless and hopeless activity of whatever form. All true culture is of value in itself. It is of greatest value in its interrelations.

Perhaps no better index of the improvement of educational work is to be found than in the examinations which are made to-day. In a former period the examinations of teachers and of students were often absurd. The questions asked were apt to be of a nature that admitted of but a single answer, being simply tests of memory as to specific and unrelated dates, persons, and facts, and having little to do with principles. The person examined would be credited with one hundred, as the highest marking, or with zero, on his answer; for such questions would admit of no partial answers. In the examinations of to-day the applicant is tested in a rational manner as to his acquirements, each test admitting of degrees in the merit of its answer, and tending to bring out the measure of his mastery of the subject of the question.

The aim of the education of to-day is not merely to develop in the student a critical ability, but to enable him to do constructive work of his own. In the past, the teacher was generally satisfied if his pupil had acquired a critical knowledge which would enable him to pass upon the work of others. The professor often felt that his work was fully accomplished when his student acquired a knowledge of principles. Education to-day seeks to develop the constructive ability of the learner in original work. The question is not merely What do

you know? but What can you do with the knowledge that you have acquired?

Another notable feature of the higher education of to-day is the general acceptance of the doctrine of evolution. As a general principle it is no longer argued, but is assumed and acted upon as a matter of course. Reluctantly accepted by the educational world as an explanation of geology, it was long resisted in its application to zoology and botany. It is now the belief of scholars everywhere that all the forms of life, both animal and vegetable, existing in the world to-day have been evolved from the simplest forms of life which first appeared upon the globe. Astronomy teaches that worlds themselves are evolved from chaos, and pass through various stages of existence in natural and regular succession, obedient to universal laws.

In the world of man the principle is no less applicable. Law and government have been evolved through successive stages from the simplest beginnings, and in natural accordance with the changing conditions of men. There has been, likewise, an evolution of religion from the primitive ideas of early man respecting the Divine. Language has been evolved from the simplest beginnings. "The voice of the Almighty saith 'up and onward forevermore.' We cannot stay amid the ruins."

In a former time the various subjects of study were taught as if they were complete, finished, and enduring in the forms which they had assumed. Now the very spirit of teaching, in whatever branch, is to present the results and status at present reached—the legitimate effect of causes which have been at work.

QUESTIONS.

1. What is said of the educational advancement within recent years?

2. Why is unity in educational thought and work remarkable in America?

3. How has it been effected?

4. Mention two notable Reports by great National Committees. To what class of schools did each relate?

5. What is the function of the Bureau of Education?

6. With what two principal subjects have educational discussions generally dealt within recent years?

7. What is apperception? What did the word formerly mean? Illustrate its current meaning in education.

8. What is the "doctrine of interest"? How has it been misapplied?

9. To what has it led in higher education?

10. What was expected of the "college man" in an earlier day?

11. How does the present elective system encourage students at the present time? What danger does it incur?

12. How has it led to a spirit of greater intellectual honesty and frankness among educated men?

13. What is said of the value of the dates formerly given in very ancient history? To what was their use due?

14. How is the writer of history to-day freed from the old affectation?

15. What is meant by concentration in modern pedagogy?

16. What is the theory of Dr. Harris relative to concentration?

17. How is the education of to-day economic in the true sense of the word? What does it aim to prevent?

18. What should characterize examination questions?

19. What kind of ability does the education of to-day seek to develop?

20. What place has evolution in the education of to-day?

Preparation for Home Study.

No one should underrate the assistance which the student may receive from a really competent, patient, and earnest teacher; nor should one fail to take into account the healthy stimulus which comes to a member of a class through the keen and eager rivalry of fellow students. To a vast number of the young men and women of to-day, however, opportunities are wanting for pursuing a course of higher study in a college or an academy. To such persons, whose academic work must be carried on through some plan of individual study, if at all, there are important compensations offered in the very nature of the case.

The self-instructed student learns to rely upon himself; to search out satisfactory answers to his own questionings. His very distrustfulness of self is an advantage to him in more ways than one. He acquires intellectual self-reliance. He is less easily satisfied as to the correctness of his work, and subjects it to the severest tests. Moreover, the authorities which he consults are often safer guides than the memory or the judgment of a personal instructor would be. His books are patient counselors, where a living teacher might be fretful and nervous. The home student's questionings do not subject him to the derision of a class. If he lacks the stimulus which is offered by the competition of classmates, he can reflect that his progress is not retarded

by the slow progress of others, and that he can make his own ability and industry the sole measure of his advancement.

The proverbial "University" of Lincoln and Jefferson and Franklin and Burritt is open to him at whatever hours or moments of the day or night. His books never grow impatient when he questions them over and over as to the same matter of doubt; they are never weary or ill-tempered or sarcastic. If they are authoritative, that is more than can be said of many a living teacher.

Truly there is a freedom, a latitude as to time and opportunity, offered to the home student, that is withheld from the member of a class in a college or a school. The "source" method of study is very satisfactory in its results when it is used with industry and discretion.

Yet the student at home must not deceive himself. Studying by fits and starts, with whimsical irregularity,—studying without adequate attention to details, and without adequate sources of information at hand, is apt to prove very unsatisfactory. To the student who embarks upon a course of self-instruction, earnest counsel should be given; and as a preliminary to such a course, resolves should be made as to its diligent heed.

1. First of all, he must have at hand the necessary equipment for work. He must have a Dictionary, and a map of the world or an atlas. He will do well to have also a Bible and a copy of Shakespeare. A cyclopedia, for ready reference, is desirable; but as this is to be consulted only occasionally, he is not required to have it immediately at hand. The Dictionary and the map or atlas are needed for constant reference, and cannot be

dispensed with. They must be right at hand for consultation on the moment.

The Dictionary must be complete and authoritative, and he must know how to use it. Webster's International is indispensable for academic or collegiate work. The map or atlas, likewise, must be understood.

The student should have pencils or pen and ink, note books, and scratch paper handy for use. With this equipment, and with the Collegiate Course in hand, he is prepared to enter upon his study.

2. The student must cultivate regular and orderly habits. If his opportunities for study come at irregular intervals, he must make the best of the fact; but there should be no *voluntary* irregularity. If possible, *something* should be accomplished every day, and the student should have a clear idea as to what that something is. It is an excellent plan for the learner to keep a diary. If his time is limited, the daily entry may be brief. Half a dozen lines are better than nothing. If the learner takes account each day of his intellectual gains, as the man of business does of his gains in money, he will derive much satisfaction from it.

3. At the outset the student should have a clear idea of the purpose of each study upon which he enters. Nothing should be entered upon blindly. With an intelligent purpose in view, his work will be far more fruitful of results. Too often students accept, as a mere matter of prescription, the course of work laid out for them, having little or no idea of the immediate purpose of the studies or the direct benefit to be derived from them.

4. The student should have the limits of his work marked out in such a way that he will not attempt the

impossible. Too often the learner is put to shame in the minds of his fellows, and is humiliated in his own estimation, by his failure to master what no man has ever mastered. Too often the student aims at the unattainable. Among the "wastes and burdens of society" is misdirected effort. Earnest lives are devoted to the working out of inventions which have been already wrought out and patented. Weary years are given to work in matters which from their very nature can never be of value to men. The man of education often finds expected of him attainments to which he cannot reasonably aspire. The practical man, who values time and labor, seeks to separate the possible from the impossible, the attainable from the unattainable, and to work with reasonable hope for reward.

The home student, with a clear view of the fields before him, with determination and diligence, and with habits of method and order, can secure for himself an education in the higher realms of culture which the most favored student at college may fail to achieve. He cannot do this if he is satisfied with the second best, if his aims are not high, and if he is willing to adopt society's makeshifts. He should he animated with an invincible determination to improve himself in all that constitutes true culture, counting nothing small or valueless. It is the little things that make up the cultured man. True culture is shown in the voice, in every word and act, in all the relations of life.

QUESTIONS.

1. What are some of the advantages of studying in a college or academy?

2. Are there any compensating advantages derived from study at home? If so, mention some of them.

3. Is the self-instructed student likely to deceive himself as to method and plan?

4. What is he especially to avoid?

5. What aids are deemed indispensable to fruitful home study?

6. What should be the student's understanding at the outset relative to the immediate purpose of his study? Why?

7. What should be his understanding at the outset as to the limits of his work in any study? Why?

8. What is said as to the importance of excellence in "little things"?—of a high standard to be aimed at in all matters of study?

9. How is true culture unconsciously revealed by its possessor?

The Study of the Dictionary.

The basic study in education is language; for this is the means by which all our studies are conducted, and it is a profound and absorbing study in itself. It should be a source of peculiar satisfaction to the student of English to feel that he is mastering the noblest, most copious language in the world, the most extensively used of all modern tongues, and the one which seems destined to become in time the universal language.

There is a moral consideration in this connection. The English language is worth far more than all the coin of the world. It is given to us in trust, to be transmitted to future generations. How shall we as individuals acquit ourselves of this trust if we shall suffer the language to lose in strength or in delicacy by our misuse of it?

Languages are apt to change materially in the course of every century. But with the great classics of English literature to be preserved as standards and used around the world, and with the growth of a more general education of the masses of the people, the future nations of the English-speaking world will probably not drift far apart in language. Their constant intercourse, commercial and social, will tend to make them advance together in the new developments which their language may take on.

It is deemed likely that the present century will see the expansion of the English language until it shall be

used by a thousand millions of people. Already it possesses the greatest literature of the world, and this is constantly growing, and is including, by means of excellent translations, the best works of the literatures of all nations. Such is the language with which the home student of America has to deal. It should be his ambition to acquire the use of it in its purity; and his influence should always be exerted in behalf of its really standard usages.

It may seem commonplace to the collegiate student to present here a discussion of the sounds of letters; yet a careful review of them is apt to be of great advantage to him.

1. The long sounds of the vowels, *a, e, i, o,* and *u* are familiar to young children. Yet even these offer interesting studies to the learned.

If one of our teachers asks his class to give the sound of long *a,* and prolong it, he will find that the pupils begin with their mouths wide open, but gradually raise the lower jaw and the tongue, and end by running the sound almost into an *e.* Thus, instead of prolonging it into a-a-a-a, they make it a-a-a-e, or something very similar to that. The final sound is called by orthoepists the "*vanishing* e-sound."

If the pupils will continue to hold their jaws apart and will not raise their tongue, they will not fail to give the true Keltic sound.

Likewise, if a teacher asks his pupils to give the sound of long *o,* and prolong it, he will find that they will begin with their mouths open, but will end by drawing upward their lower jaw or their tongue, thus changing the sound to *oo,* as in "boot." As given, the sound will be repre-

sented by o-o-o-oo. The termination is known as the "*vanishing oo*-sound" in the technical description of the orthoepists.

If the pupils will keep their jaws apart and not raise their tongue, they will give the pure Keltic *o* of the ancients.

The long *a* and *o* of the English-speaking world are deemed a mark of later culture. They are universal among native Americans. Yet the Irishman and the Spaniard, who find it almost impossible to give them, can take comfort in the reflection that these sounds were introduced by later barbarians, while the Keltic accent can boast of a long and proud descent.

The sound of long *u* in the word *use* consists of a *glide* and the long sound of this letter, following the consonant *r*, as in *rule*. What is the sound of *u* in such words as *tune, blue, lute,* etc.? The full discussion of this sound in the Dictionary should be carefully read.

The short sounds of the vowels present no serious difficulty to native Americans, though short *a*, as in *hat*, is difficult for a German to acquire, since the sound does not occur in his language. It is true, however, that many careless speakers confound the sound of short *o* either with that of broad *a* or with that of Italian *a*, when pronouncing such words as *god, log, dog,* etc. The difference is a slight one, but it is sufficient to indicate the culture or want of culture of the speaker.

3. The severe tests of pronunciation, however, are not found so much in the long sounds or the short sounds (so called) of the vowels, as in the modified and the obscure sounds. How does the delicate sound of *e* in *berth, fern,* etc., differ from the sound of *u* in *urn, hurt,*

etc.? Note carefully the discussion of this in the Dictionary. There would seem to be no reasonable excuse for the confounding of long *o*, as in *ore, four, port, lore,* etc., with the modified sound of *o* in *horse, forty, remorse, born,* etc., for the sounds are not very similar. Good speakers do not often make this mistake, and the careful student will seek never to make it. He will keep a sharp watch out for the true marking of the sound of *o* preceding *r*.

4. The sounds of the English consonants are so forcible, so unmistakable, when uttered, that they are not apt to offer much difficulty. In a few cases the learner may be misled as to the sound of *c* as in *discern, sacrifice,* etc., and of *s,* as in *rise* (noun), *truths,* etc.

Of all the offensive mispronunciations that we commonly meet with, probably the most repulsive is the substitution of an unspellable *grunt* for the termination *tain* in such words as *fountain, mountain,* etc. In the words given the last syllable is to be pronounced as if it were *tin.* A clean, clear syllable should be uttered. Likewise the words *Latin, curtain,* etc., should be so pronounced as to bring out clearly the vowel sound, which is the short sound of *i.* An assurance that "I c'n teach Lat'n" is not a good recommendation for a teacher.

If the cultured speaker must be careful not to omit the sounds that are necessary to the completeness of the word, he must be equally careful not to vocalize the letters which should be silent. To sound the vowel in the last syllables of such words as *heaven, evil, devil, Michigan,* etc., is an affectation to be avoided.

The student should master the system of diacritical marks used in Webster's International Dictionary and

in the school dictionaries which are based upon it, so that he may never be in doubt as to the sounds of the letters in any word which is marked for pronunciation.

5. Syllabication, as set forth in the Dictionary, is not based upon the plan which is followed generally in Great Britain. We divide the word *ovate* thus—*o-vate,* being guided only by the impulse of the voice in uttering the word. The British are apt to divide it thus, *ov-ate,* because this division separates the Latin root *ov* from the termination *ate.* Note the theory on which the division of words into syllables is made in America.

6. Accent is a matter of great importance in pronunciation. Our excessive use of secondary accents is very noticeable to Europeans. The word *territory* should have but one accent. The word *primary* has but one. The word *necessarily* has but one, and this placed on the first syllable.

7. The various meanings of a word in the International Dictionary are given in the historical order. Thus the oldest meaning is the first one given. Since language is subject to change, the older meanings may now be wholly obsolete in the case of any word. Thus the word *starve* meant originally *to die,* from whatever cause. In a former time a man might *starve* from overeating, or he might starve by drowning. The first meaning of *prevent* was to precede, to anticipate. Thus in a former time a man by early rising might *prevent* the rising of the sun.

Some words have at this time a meaning diametrically opposite to that of an earlier period. Thus the first meaning of the word *restive* was *inclined to rest.* A horse was *restive* when it felt sleepy or tired. *Now* we

say that a horse is *restive* when it has to be kept under restraint because it is *restless.*

8. When the meaning of a word has gone out of use it is called *obsolete,* and is marked *obs.* in the Dictionary. It is necessary for the old meaning to be retained in the larger Dictionaries, in order that we may understand it when we encounter it in old books. But we should never be misled in reference to it.

9. Sometimes a meaning is not wholly obsolete, but is going out of use—that is, it is *obsolescent.* In that case the writer or speaker will do well to heed the advice of the didactic couplet:

> Be not the first by which the new is tried,
> Nor yet the last to lay the old aside.

Where a meaning is obsolescent it is well to avoid it in writing or speaking if some other expression will answer quite as well. Obsolescent meanings are marked *obsoles.*

An excellent illustration of the changed meanings of words is found in the following:

Lady Macbeth, in Shakespeare's play of that name, when planning the murder of King Duncan, expresses this purpose:

> His two chamberlains
> Will I with wine and wassail so convince
> That memory, the warder of the brain,
> Shall be a fume, and the receipt of reason
> A limbec only.

This passage is incomprehensible to the reader of to-day unless he shall look up the ancient meanings of a number of the words employed. The word *chamberlain* is now applied to a very high official of a royal or imperial court. It meant formerly merely a bedroom

attendant; a servant. *Wassail,* which has gone out of common use, originally signified "Be in health," and was employed when a health was drunk. Here it means incitement to drink. *Convince,* which now means *persuade,* formerly meant *overpower. Warder,* which has gone out of common use, formerly meant a military guard. *Fume* is here used in the metaphorical sense in which the word *mist* is sometimes used at the present day. *Receipt* in former days denoted a receptacle. *Limbec,* which has disappeared from use, was the same as *alembic,* and meant simply an empty vessel. *Alembic* now means a still or a chemist's retort.

10. The derivations of words are carefully indicated in the larger Dictionaries. It is interesting to note how we have derived our expressions from those of ancient tongues, and how ideas were formerly expressed. Take, for instance, the idea of *chance,* which is wholly an abstract idea. Originally language had to do only with the concrete. How did men first express the idea of chance? It was through the use of dice that the idea first found expression in language. It was the *cadencia,* or *fall,* of the dice that supplied the word *chance,* by slow mutation.

Our words in common use are apt to be derived either from the ancient Teutonic element which we call Anglo-Saxon or from the ancient Latin element which we call Norman French; for the Anglo-Saxon and Norman French tongues ultimately became united in England as a result of the Conquest (A. D. 1066), and formed the later English speech. Very often we find in our language an Anglo-Saxon word and a Norman French word, both of which had originally the same meaning.

Different meanings or uses have attached to these, and so it has been found worth while to preserve both of them. Thus *sheep* and *mutton* (mouton) meant originally the same thing. We now apply the former word to the animal in a general way, and use the latter word only when we consider the animal as a food product.

11. Often different words from the two sources named above are retained in use, although the difference in their meaning or application is very slight. Such words we call *synonyms.* Careless writers and speakers make use of synonyms indifferently, without any regard for the greater appropriateness of one over another. Cultured persons are generally careful to use the more appropriate word in any case. Careful writers or speakers will not confound *freedom* and *liberty, reference* and *allusion,* or other pairs of words equally distinct in meaning, but will have regard for the minor differences that exist between them.

12. Comparisons and synonyms are suggested in the Dictionary by the use of the abbreviation *Cf.,* which stands for the Latin word *confer,* which means *compare.* The English word *compare* could not well be used by the lexicographers in this way, since it has a special, technical meaning in grammar, in reference to adjectives and adverbs. Hence the employment of the *Cf.,* which every user of the Dictionary should understand and act upon.

13. The derivations of many words in our language are modern, and are interesting in their suggestions relative to the manners and customs of the people in certain periods of our history. Among these are such words of political origin as *logrolling, gerrymander, buncombe,* etc.

14. Many of our words suggest names which are familiar in stories of ancient days. The word *stentorian* calls to mind the loud-voiced Stentor, a herald in the war of Troy. The word *hectoring* brings up the bullying Hector, of the same conflict. The word *palladium* suggests the ancient statue, the possession of which guaranteed the safety of the city of Troy. The word *procrustean* reminds us of Procrustes and the bed in which he made his victims lie, stretching them or amputating their feet in order to make them fit it. References like these to the famous stories of old render the words peculiarly forceful and witty in their use.

15. It is to be noted that when synonyms have come down to us from both the Anglo-Saxon and the Norman French, the Anglo-Saxon word is the stronger, deeper one. Thus *love* is stronger than *affection, fear* than *apprehension,* etc.

16. The student will find that the Latin termination *tion* is added to root words from the Latin and that the Anglo-Saxon *ness* is added to root words from the Anglo-Saxon. Rarely do we find hybrid words, deriving their roots from one language and their terminations from another. A peculiar and historic instance of the forming of a hybrid word is found in the speech of Henry Dundas (afterwards Lord Melville) in the British Parliament, in our Revolutionary period. Speaking of the dangers attending the army, he declared that the soldiers, in a certain contingency, would die of "starve—starve—starve—*ation,*" as he desperately groped for a word which did not exist, and which he was compelled to coin in order to finish his sentence. At that time he might as well have spoken of *eatation, drinkation,* or *sleepation;*

for *starve, eat, drink and sleep* are all Anglo-Saxon words. While he gave to our language a useful word, he was ever afterwards ridiculed and was nicknamed "Starvation" Dundas.

17. The Dictionary indicates the Part of Speech to which each word belongs, using an abbreviation for each. Thus, *n* indicates a *noun; a*, an adjective; *adv.*, an adverb, etc. Where the learner is in doubt as to the proper classification of the word, a reference to the Dictionary will make the matter clear. As an example, it will be seen that *that* is an adjective, a conjunction, or a pronoun, never an adverb in the correct use of to-day. Hence it is improper to use it to modify an adverb or an adjective, as in the following: "that far," "that angry," etc.

18. The Dictionary contains a carefully prepared gazetteer, giving the definition and the pronunciation of geographical names. Correctness in the pronunciation of such words is very desirable, for it marks the cultivation of a speaker to use them correctly. Many persons ignorantly mispronounce words relating to our national domain—such as *Alabama, Philippines, Missouri, Panama,* etc.

19. The pronunciation of foreign biographical names should not be a matter of guesswork. The great nations of the world are now so closely connected that none is so foreign as it was in former days; and a great name in any nation soon comes to belong to the world. To blunder in the pronunciation of a name of world-wide celebrity is not the mark of a person of culture. The names *Agassiz, Haüy, Beaconsfield, Disraeli, Thiers, Castelar, DeAmicis, Rothschild,* etc., are often a little

puzzling to the reader; and he should not fail to learn to pronounce them correctly.

20. In a former day it was customary for lexicographers to represent the French nasal sounds by employing the digraph *ng* with a preceding vowel. Thus the French name *Constantin* was represented as pronounced *Kong-stong-tang*. This sound is now usually represented by a capital *N*. The French nasal sound is not nearly so strong a nasal as is the sound indicated in English by *ng*.

21. The Dictionary contains a pronouncing list of Scripture proper names, and one of names from the Greek and Latin. It may amuse the learner to note that the word *Jairus* is pronounced in one way where it occurs in the Old Testament and in another way where it occurs in the New Testament. But there is reason for this. The Old Testament comes to us from the Hebrew language, and the New Testament was originally written in Greek. It will not do for scholars, even, to guess at the pronunciation of Greek and Latin names; and the careless reader often blunders in speaking such names as Pliny, Archimedes, Ovid, Livy, Terpsichore, Irene, Aristobulus, etc.

22. The "Dictionary of Fiction," included within the International Dictionary, is of great assistance to the student of literature and of history. Historical and oratorical references to such personages as "The Admirable Crichton," "the Angelic Doctor," "the Seven Sleepers," "The Old Man Eloquent," "Old Hickory," "Old Bullion," "St. Tammany," "the Father of his country," "Santa Claus," "Mr. Micawber," "Mark Tapley," "Mr. Pecksniff," "John Bull," "the Sick Man," etc., are so

common that such a Dictionary is almost indispensable to the person who would understand what he hears and reads.

23. Contractions and abbreviations should be learned correctly from the Dictionary, and a careful distinction should be made between them. Formerly words were contracted by the omission of certain letters, as a mere matter of labor saving. Every omission of a letter or of letters was indicated by an apostrophe. Thus *Indianapolis* was shortened into *Ind'p'l's; Brothers* into *Bro's; Charles,* into *Cha's,* etc.

Abbreviations have now generally replaced the old contractions. They require no apostrophes, but each must be followed by a period. An abbreviation is to be pronounced as if it were written in full. Thus *Jas.* is pronounced *James.*

Contractions are now employed *where the sounds of the omitted letters are also to be omitted.* Thus *Sam'l, C'lotta,* and *Cons'ntine* do not indicate the full sounds of these names, but a boorish pronunciation which ignores some of them. "Cal'late" and "g'og'aphy" do not indicate the full words *calculate* and *geography,* but perversions of them.

In some cases, where there is not room for the printing or writing of the full word, and when there is no authorized abbreviation of it, the word is contracted and the omission is indicated by the apostrophe, as in the title on the back of a book. In such exceptional cases the full word, of course, is to be pronounced.

24. A puzzling feature of two familiar abbreviations is the use of the letter *z* in the case of *oz.* for *ounce,* and *viz.* for *videlicet*—for the letter does not belong to either

word. It was not originally the letter *z* at all, but a mark which resembled it and which was used to indicate an abbreviation. Where *Co* was written for *Company,* and *Dr* for *Doctor,* this mark followed. Later, the period was substituted for the mark, which was then generally discarded. By some accident, however, it was retained in some text-books in the case of the two abbreviations mentioned, and was mistaken eventually for the letter *z*. Custom has now sanctioned this peculiar usage.

25. There remains to be explained the use of *y* for *th* in the case of old inscriptions, as in the following: "Heare lyeth ye bodie of ye Honourable ye Mayor of ye Towne." In such cases the letter originally used was *thorn,* an old English letter which indicated the sound of the digraph *th.* Through the ignorance of copyists, after the *thorn* was dropped from the alphabet, it was mistaken for *y,* which it resembled in form. It never had the sound of *y.*

26. The more advanced student of literature would do well to read in its entirety the "Brief History of the English Language" contained in the International Dictionary, and to look over the "Specimens of the English Language in Its Earlier Stages." These specimens present a graphic illustration of the nature and the rate of the changes that were constantly undergone by our language in its development to its present form and volume.

QUESTIONS.

1. What is the basic study in education? Why?

2. What is said as to the copiousness of the English language?—as to the extent of the use of this language? What is predicted for it?

3. What moral obligation is connected with the use of the English language? Is it the same with any other tongue?

4. What influences tend to keep the English language practically uniform in its use around the world?

5. What peculiarities have the sound of long *a* and long *o* which render them difficult for many foreigners to give? What are these peculiarities called?

6. Of what does the sound of long *u* as in *use,* consist?

7. Describe the sound of *u* in *rule.*

8. Describe the sound of *u* in *tune.*

9. Write five words having the sound of long *o* followed by *r.*

10. Write five words having the sound of *o* in horse.

11. How does short *o* differ from Italian *a* and from broad *a?*

12. What class of sounds offer the severest test of a cultured speaker? Illustrate.

13. Are the sounds of the English consonants difficult to acquire?

14. What disagreeable slurring of consonants should be especially avoided?

15. How does the American plan of syllabication differ from the British?

16. What comment do the people of Europe make upon our accenting of words in America?

17. What order is followed by the International Dictionary in arranging the various meanings of words?

18. What is meant by an obsolete meaning? How is it indicated in the Dictionary? Illustrate.

19. What is meant by an obsolescent meaning? How is it indicated?

20. What light does the Dictionary throw upon the origin of abstract ideas? Illustrate by citing the origin of the word *chance*.

21. What are the two principal elements in the English language?

22. When the Anglo-Saxon and the Norman French languages were united to form the modern English, did the equivalent words from either continue to mean the same things? Illustrate.

23. Are synonyms exactly the same in meaning and use? Illustrate.

24. What is the meaning of Cf. in the Dictionary? Is its use important? Why?

25. In the case of two synonyms derived from the Anglo-Saxon and the Norman French, respectively, which is the stronger, deeper in meaning? Illustrate.

26. What is a hybrid word? What is the history of the word *starvation?*

27. How does the Dictionary indicate the Parts of Speech?

28. What was the origin of the word *gerrymander?* Of the word *buncombe?* How do such words throw light upon history?

29. Who was Stentor?—Hector?—Procrustes? How do the words *stentorian, hectoring* and *procrustean* gain strength from the stories to which they refer?

30. What was the Palladium? How is the word *palladium* used to-day?

31. What is the sound of *i* in the last syllable of the

word *Philippines?* What is the true pronunciation of *Panama?* Of *Missouri?*

32. What is the proper pronunciation of *Castelar?* —of *Agassiz?*—of *Haüy?*

33. How is *Jairus* pronounced in the Old Testament Scriptures? How in the New?

34. Indicate the true pronunciation of *Pliny, Ovid, Irene* and *Ovid.* Where do you find it?

35. Who is meant by "Old Bullion"?—by "Old Hickory"?—by the "Old Man Eloquent"? Where do you find them?

36. What is the difference between a contraction and an abbreviation? When a contraction is used, is the full word to be pronounced? What exception is there to this?

37. What is the meaning of *z* in the abbreviations *oz.* and *viz.?*

38. How is the old letter *thorn* represented in old inscriptions at the present time?

39. What is the value to the student of the History of the English Language contained in the Dictionary? What do the specimens of old English indicate?

An Orthoepic Melange.

[Read deliberately, pronouncing each word distinctly.]

Not long since a robust disputative collegian, his clothes of the latest Pall Mall cut, his carmine bifurcated necktie ornamented with a solitaire, his hair dressed with oleomargarine and perfumed with ambergris, his face innocent of hirsute adornment, but his mouth guilty of nicotine, informed a senile, splenetic lawyer that he did not pronounce according to the dictionary.

"For," observed the young man, with an air of research, "in your Tuesday's address you said that the sight of cerements sufficed to enervate an attorney; that a salamander treated for obesity with prussic acid and pomegranate rind was disinclined to serpentine movements; that in an Aldine edition of a legal work you read of a lugubrious man afflicted with virulent varioloid and bronchitis, for which a jocund allopathist injected iodine and cayenne pepper with a syringe warmed in a caldron of tepid syrup—a malpractice suit being the result. By the way, you have a dictionary?"

"Dictionary?" replied the lawyer; "pugh! It is a granary from which the pronunciation fiend fills his commissariat with orthoepic romances and vagaries which, to him, grow into a philologic fetich; and this fetichism finds outward expression in a supercilious ostentation of erudite vacuity."

Nothing daunted, the young man continued: "You said, 'According to precedent it was obligatory upon him to plait his hair as his Nomad parents had done, but instead he, precedent to stepping under the mistletoe, indulged in fulsome praise of himself, hoping thereby to induce a favorite girl to join him. But she, being averse to undergo an ordeal so embarrassing, refused; whereupon his features became immobile with chagrin.' This is a verbatim quotation. You sometimes consult a dictionary?"

"Young man," retorted the lawyer, his aquiline nose quivering with derisive disdain, "I have no use for a dictionary."

"Pardon me, your pronunciation indicates the contrary; thus, in your peroration this occurs: 'An incognito

communist, being commandant on the frontier, in one of his hunting expeditions came upon an Indian, who, to the accompaniment of the soughing wind, was softly playing a flageolet, for the purpose of quieting a wounded hydrophobic Bengal tiger, which, penned up in a hovel, was making hideous grimaces.

"'The Colonel's companion, a comely but truculent Malay, acting as seneschal or pursuivant, suggested houghing the rampant animal, or giving it some dynamite, morphine, and saline yeast.

"'A noose was adjusted, and the nauseous dose administered, whereupon the combative tiger, thus harassed, coming in premature contact with a dilapidated divan, bade adieu to things sublunary.' You have a dictionary?"

The old man, angered at the raillery of this question, and at the cherubic smile of superiority with which it was asked, launched forth in an objurgatory tirade, insisting that he did not regard himself sacrificable to the juggernaut of orthoepy; but later, repenting of his malevolence, he sold his surtout, and with the proceeds proceeded to get the best, that is, Webster's International Dictionary.

Greek and Roman Mythology.

Introduction.

Mythology deals with the gods and heroes to be found in the legendary lore of ancient peoples. Long before the first pages of history were written, legends were handed down from generation to generation, together with the ideas which man had formed of supernatural beings supposed to cause the phenomena of nature.

Since the beliefs of the people of any country exerted a very strong influence upon their mode of life, a knowledge of mythology enables us better to understand their history.

Mythological characters have always been favorite subjects for the work of painters and sculptors; and a great number of the most beautiful art creations of the world can be understood only by those who have some acquaintance with the mythology which these illustrate. It is almost pitiful to see an intelligent person pass through an art gallery filled with exquisite delineations of characters, without being able to comprehend or even to identify them.

Mythology has likewise been a favorite realm with poets in all ages; and unless it be understood, the reader of poetry will fail to grasp the meaning or to appreciate the beauty of many of the noblest works of literature.

Very much of the mythology of ancient peoples grew

out of their ignorance of the laws of nature, and their attempts to explain what seemed miraculous. Thus mythology was the precursor of science, as it was of history and literature.

It is most fitting, therefore, that a course of study in higher education shall begin with mythology, as a natural starting point. And such is the plan of the present course.

Strange as it may seem, it is only of late that the true importance of mythology as a study has been generally recognized. Two of the best books ever written on the subject were produced in America, and were published anonymously. Each was a noble lifework, yet they brought no credit to their unknown authors. The reason for this is not very creditable to the state of public opinion of the time. Mythology of itself was by many deemed a "heathenish" study, unworthy of a Christian exemplar, and opposed to the interests of true piety. Nothing could have been further from the true view of mythology as a picture of humanity's childhood.

The question will be asked, How was Milton's "Paradise Lost" understood in former days, when there were no text-books on mythology? For a knowledge of the subject is as necessary to the comprehension of this poem as it is to the comprehension of Homer's "Iliad" or of Vergil's "Æneid," and both of these are necessary to a high appreciation of "Paradise Lost."

The necessary knowledge of mythology was acquired incidentally, through the study of Greek and Latin authors in a long course, of several years' duration. Even then it was only imperfectly acquired, and in a most desultory way.

Thus it followed that Milton's great epic, one of the grandest works in all literature, was fully appreciated only by those who had the opportunity to spend years in the study of ancient languages, and whose taste for the higher literature of our own language had been developed through the painful study of Homer and of Vergil in their original forms.

Now all this is changed. Convenient compends of mythology introduce the modern student to the study of ancient epic poems, and these may be studied in English, by means of excellent translations. Moreover, they may be greatly abbreviated to advantage. And thus the self-instructed student of to-day may avail himself of the beauty and the sublimity of Milton's masterpiece, which in a former time was the heritage of the fortunate few.

The Greeks and the Romans were the greatest peoples of ancient Europe. The Greek civilization was many centuries in advance of the Roman, which was largely copied from it. The Greek and Roman mythologies came to be much the same, though the two peoples gave generally different names to their corresponding gods and goddesses.

Very generally these characters have been known to the English-speaking world through their Roman (Latin) names, and their Greek names are now little used; though their use is constantly growing, and the student will find it desirable to learn both the Greek and Roman forms.

In this course both the Greek and the Roman forms are given, the latter being presented first, because of the fact that they are the ones most commonly met with.

The difference between the Grecian mythology and

the Roman does not stop with the forms of the names, but extends to the characters themselves, in some instances. This fact was pointed out especially by George Grote, who wrote, half a century ago, a standard "History of Greece." The fact should be taken into careful account, and the differences noted.

The careless learner may be satisfied to know that the Greek Zeus corresponded to the Roman Jove, or Jupiter, and the Greek Ares to the Roman Mars. But the careful student will note that the Roman conception of the character of Jupiter, as the Supreme Ruler of the Universe, was immeasurably superior to the Greek conception of Zeus; and that the Roman Mars was of great account among the people, whereas the Ares of the Greeks was a deity of minor importance.

As to the origin of ancient mythology, and its true explanation, there has been much difference of opinion. In fact, four different classes or schools of critics have passed upon them differently.

The Euhemerists were critics of ancient days. They have many followers at the present time. These critics have held that the legendary tales of heroes and gods originated in actual facts, although the original facts and the real personages who were subjects of the legends cannot now be ascertained. These critics hold that the gods of the old-time story were merely men; that the dragons, griffins, and other fabulous creatures were strange and fierce animals; that the Elysian Abodes were ancient homes of peoples who had wandered far away; etc.

Another school of critics has maintained that the mythology of the ancient heathen world was but a cor-

ruption of the religion of the ancient Jews, which is held to have been given by Divine inspiration.

A third and very important school of critics hold that deities of the ancients were but symbols of the powers of nature. The volcano, standing like a huge forge, suggested Vulcan, the blacksmith of the universe. The lightning stroke was a bolt aimed by a heavenly archer. Gods representing the sun had generally but one eye, for an obvious reason. The "solar myth" theory is of great importance in the modern interpretation of mythology.

Another class of critics maintain that the mythological duties are symbols of moral qualities, representing the passions of the human heart.

There is truth in all these theories, as will readily appear to the unbiased student. It is easy to see that ancient Bible characters might be confounded with heathen deities in the minds of the ignorant, and that the personification of light in a physical sense might be also the personification of moral perfection, while a symbol of darkness might also represent wrong and error. In the student's analysis and judgment of ancient myths he should keep in mind the interrelation of all these interpretations of them.

About half a century ago there was developed among the educators of Germany the so-called "Culture Epoch" theory, which is of growing importance in the education of to-day. This theory assumes that the successive periods in the growth of the individual correspond to successive periods in the development of our race.

A babe has many of the instincts of primitive man. A child delights in stories of the heroic age, and is attracted by the combats related in old traditions and

epics. The youth, entering society, feels the promptings of chivalry, and attaches great importance to superficial forms and the usages of etiquette. The young man entering the business world is at home in the realities of his own time.

Influenced by this theory, the educators of today are teaching mythology to young children. Tales of Greek, Roman, and Norse gods and heroes are found everywhere in readers and school library books. The interpretation of these tales, however, belongs to the advanced work of a student.

QUESTIONS.

1. With what does mythology deal?
2. How is it related to history?—to painting and sculpture?—to poetry?—to natural science?
3. How was a knowledge of mythology acquired in former times?
4. What objection was made to it as a popular study?
5. How was the mythology of the Romans related to that of the Greeks? Were the names of the characters the same in both Latin and Greek?
6. Was there any difference other than that of name between the Roman divinities and the Greek divinities?
7. What are the four theories as to the origin of ancient classic myths?
8. Is there some truth in all these theories?
9. What is the Culture Epoch theory as related to mythology? How is it applied in the education of to-day?

I. The Greater Divinities.

The mythology of the Greeks and Romans is now the most important to know. This mythology is introduced into all classical poetry. Classical poetry is that which is left of the poetry of the Greeks and Romans, and which is still read.[1] English poets, and almost all modern poets of other countries, often allude to the ancient mythology.

Painters have drawn beautiful pictures of the gods and goddesses, and sculptors have represented them in admirable forms. It is impossible to understand ancient and modern poetry, or to comprehend the beauty and propriety of the finest works of art, without some acquaintance with the history of ancient fables.

The Greeks were first civilized by colonies of Phœnicians and Egyptians, and it is probable that the religion of the Greeks was a mixture of Phœnician and Egyptian faith and worship.

The pagan deities of Greece were divided into classes: the Celestial, the Terrestrial, the Marine, and the Infernal Gods—the gods of heaven, of earth, of the sea, and of hell. The principal of the celestial gods was Ju'piter, or Zeus—the supreme divinity, the father of gods and men.

Besides Jupiter, five gods and six goddesses were of the higher order of deities, namely, Neptune, or Posei'don; Apollo, or Phoe'bus; Mercury, or Her'mes; Mars, or A'res; and Vulcan, or Hephaes'tus. The six goddesses were Juno, or Hera; Minerva, or Pal'las;

[1] In a broader sense the word *classics* is now applied to the best writings of all peoples.

Ce'res, or Deme'ter; Venus, or Aphrodi'te; Dia'na, or Ar'temis; and Vesta, or Hes'tia.

Besides the gods there were demigods. These were originally men who had performed great actions, and whom, after their death, men worshiped.

Personifications of certain ideas were deified by the ancients; as Courage and Pain, Prudence and Honor. Courage is a quality of the mind; it is the absence of fear, and a virtue. A picture of courage would be a figure of a bold man; this picture would make a person of a virtue; it would be a personification. The Greeks and Romans worshiped these personifications.

SATURN, OR CHRONOS.

The most ancient divinities of the Greeks were U'ranus, or Heaven, and Gae'a, or Earth; the former was by the Romans called Cœ'lus, and the latter Ter'ra. They were the parents of twelve giants, called Ti'tans, and of Sat'urn. The elder sons gave up to their brother Saturn their right to reign over the dominions of his parents; that is, over heaven and earth.

Saturn (the same as Chro'nos) signifies *Time*. Saturn, when he took the kingdom of the world, agreed always to devour his male children; as the Hours and Days, portions of time, cease to be as soon as they exist. But according to the fiction Rhe'a, or Cyb'ele, the wife of Saturn, concealed one of her sons, and had him secretly educated. This son was Jupiter. Nep'tune and Plu'to, two other of Saturn's sons, were saved.

When the Titans discovered that one of their brother's sons, contrary to a promise which Saturn had

made them, was permitted to live, they made war upon Saturn, conquered both him and Cybele, and confined them. The pair were released by their son Jupiter, who deposed Saturn, and afterwards ruled the universe instead of his father.

Saturn, upon the usurpation of Jupiter, took refuge in Italy. He was kindly received by Ja'nus, the king of the country. Saturn, in gratitude for the hospitality of Janus, endowed that prince with extraordinary prudence, with a knowledge of future events, and a perpetual remembrance of the past.

That part of Italy where Saturn took refuge was called La'tium, and lies along the Mediterranean. One of its ancient kings was Lati'nus. The language spoken in this region, and afterwards in Rome itself, was the Latin.

Saturn was highly honored in Latium, and became king of the country. The hill afterwards called the Capitoline was named Saturni'nus, from Saturn, and from him all Italy has been sometimes styled Saturnia. Saturn taught his subjects agriculture and other useful arts, and made them so happy that the time of his reign was called the Golden Age. Saturn is represented as an old man with a scythe in his hand.

At Rome a festival was annually celebrated in honor of Saturn. At first this festival, called the Saturnalia, lasted but one day; its duration was afterwards extended to three, four, and five days in succession. During the Saturnalia, business was suspended at Rome, schools were shut up, and unbounded hilarity prevailed. The slaves were released from toil and permitted to say and

do what they pleased, even, it is said, to ridicule their masters.

RHEA, OR CYBELE.

Rhe'a, or Cyb'ele, the wife of Saturn, is sometimes called Ops, and sometimes Berecyn'thia. Cybele was regarded as the mother of the gods, and was thence called Magna Mater—the Great Mother. Cybele was the first who fortified the walls of cities with towers, and she is therefore represented with a crown of towers upon her head, and as seated in a car drawn by lions.

The priests of Cybele were sometimes called Coryban'tes; they are usually represented as dancing and striking themselves.

VESTA, OR HESTIA.

Ves'ta was the daughter of Saturn, and was the goddess of fire. Nu'ma Pompil'ius, the second king of Rome, raised an altar to her, and instituted those celebrated priestesses who bore the names of Vestals, or Vestal Virgins.

At first the Vestals were only four in number, but they were afterwards increased to seven.

Roman virgins from the first families at Rome, and destined for the service of Vesta, were chosen between the age of six and ten years. The time of their consecration to the goddess lasted thirty years, and it was not till after this term that they were free from their priesthood, and at liberty to marry. During the first ten years they were instructed in the duties of their profession;

they practiced them during the second ten, and in the last ten years they instructed the novices.

The chief employment of the Vestals consisted in constantly maintaining the sacred fire, which burned in honor of Vesta.

This fire was renewed by the rays of the sun yearly, during the calends of March, or in the latter part of February.

The preservation of this fire was considered as being so important that when it happened to expire all public spectacles were forbidden till the crime was punished.

This event was the subject of general mourning, and was considered a most direful presage. If one of the Vestal virgins neglected her duty or violated her vows, nothing could save her from the dreadful death of being buried alive.

The temple of Vesta was said to contain, besides the consecrated fire, the Palla'dium, or sacred image of Miner'va, and the images of La'res and Pena'tes, or household gods which Æneas saved from the destruction of Troy and brought to Italy.

The Vestal's vow was, never to suffer the sacred fire to become extinct, and never to associate with any man.

JANUS.

Ja'nus was a king of Italy, who received Saturn when he was expelled from heaven by Jupiter. The true history of Saturn may be that he was a wise man who was driven from some little kingdom by a successful usurper, perhaps his son; and as a fugitive prince, escaping from injustice, was hospitably received by Janus.

The people of Italy were probably at that remote period less instructed in the useful arts and the comforts of life than the inhabitants of Crete, over whom the usurper Jupiter acquired dominion. Janus was a patriotic king, one who wished to make his subjects wiser and better, and who devoted himself to improving them; therefore he gladly admitted Saturn to a share of the government, and acquired useful knowledge from him.

Janus, from his wisdom, was regarded as a prophet, and was supposed to be as well acquainted with the future as with the past. This double gift of looking before and after may have been nothing more than the experience and foresight of a wise man; nevertheless, ignorant people supposed that he was a supernatural being, and therefore he was deified.

Janus may have regulated the divisions of time among his subjects, as the first month of the year was called, in his honor, January. In some of his temples the statue of Janus was surrounded by twelve altars, which denoted the twelve months of the year.

Janus was worshiped at Rome as the god of the year, as the patron of new undertakings, and the arbiter of peace and war. He was represented with two faces. These two faces indicated the double reign of Saturn and Janus; the double knowledge of the past and future; the double attribute of peace-maker and war-maker. He was supposed to open and shut the gates of heaven.

The images of Janus had in one hand a key, to denote his power in heaven, and in the other hand a sceptre, to express his authority upon earth. The Roman king Nu'ma instituted a festival in honor of Janus, which was celebrated at Rome on the first day of the year.

On the first day of the year the Consuls of Rome entered upon their office, and the people were entertained with spectacles. New enterprises were dated from this day, but they commenced after it; for on the day itself business was suspended, quarrels were forgotten, presents were made, and the time was spent in mirth and friendly intercourse. This agreeable mode of spending the New-Year's day has been much followed by Christian nations even to the present time.

The temple of Janus was shut at Rome during the times of peace; but these occasions were rare—first, in the long reign of Numa; second, at the conclusion of the second Punic war, B. C. 232; and three times by the emperor Augustus. During the last time Jesus of Nazareth was born in Judea, then a Roman province.

The circumstances of his birth, himself the subject of an earthly empire and the founder of a moral kingdom which is to extend to the end of the world—his coming into the world the prince of peace, while mankind enjoyed a memorable peace, has often been noted as a remarkable occurrence.

JUPITER, OR ZEUS.

Ju'piter was the supreme god of the Greeks and Romans, the governor of heaven and earth, the father of gods and men, the lord of the elements, and the dispenser of every blessing to mankind. His names were Op'timus Max'imus, or the Best and Greatest; Jove, king of gods and men; the Thunderer, as master of thunder and lightning.

When Jupiter deposed his father, Saturn, he divided the empire of the universe among himself, as king of heaven and earth; Neptune, the lord of the ocean; and Pluto, the ruler of the infernal regions. He is said to have been educated in the island of Crete.

Very solemn worship was paid to Jupiter. The animals offered to him in sacrifice were sheep, goats, and bulls with gilded horns. Flour, salt, and incense were used in these sacrifices. The oak and the olive were sacred to Jove.

Jupiter is represented under the figure of a majestic man, with a venerable beard, seated on a throne. In his right hand he held a thunderbolt, and in his left a sceptre of cypress wood. The Titans are beneath his feet, and an eagle is by his side. The sceptre is the symbol of his majesty.

The ancients represented this god as having a face of great dignity and beauty. His head was surrounded with rays and clouds. Beside him were placed two urns; one of good, the other of evil. From these he distributed benefits or afflictions to mankind.

Terror is one of Jove's principal attributes. Homer describes him thus:

> He whose all-conscious eyes the world behold,
> The eternal Thunderer, sits enthroned in gold.
> High heaven the footstool of his feet he makes,
> And wide beneath him all Olympus shakes.
>
> —*The "Iliad," Pope's translation.*

Jove's peculiar habitation, and that of the other celestial gods, was supposed to be Olympus, a mountain of Greece; though Dr. Clarke supposes Olympus to be a

name common to high mountains in the ancient world. Fate signifies a fixed purpose of the gods—a determination of the divine mind which could not be altered. When Jove nodded, or inclined his head, that motion expressed his unalterable will.

Jupiter, in Homer, answers a petitioner thus:

> Depart in peace, secure thy prayer is sped;
> Witness the sacred honors of our head;
> The nod that ratifies the will divine;
> The faithful, fixed, irrevocable, sign;
> This seals thy suit, and this fulfils thy vows.
> He spoke, and awful bends his sable brows,
> Shakes his ambrosial curls, and gives the nod,—
> The stamp of fate, and sanction of the God:
> High heaven, with trembling, the dread signal took,
> And all Olympus to the centre shook.
>
> —*The "Iliad," Book I.*

Vergil, the Roman poet, represents Jove's power over nature with great effect, thus:

> Great Jove himself, whom dreadful darkness shrouds,
> Pavilioned in the thickness of the clouds,
> With lightning armed, his red right hand puts forth,
> And shakes with burning bolts, the solid earth;
> The nations shrink appalled; the beasts are fled;
> All human hearts are sunk and pierced with dread;
> He strikes vast Rhodope's exalted crown,
> And hurls huge Athos and Cerannia down.
> Thick fall the rains; the wind redoubled roars:
> The god now smites the woods and now the sounding shores.
>
> —*The "Æneid," Pitt's translation.*

Rhod'ope, a mountain of Thrace, A'thos, of Upper Greece, and the Acroceraunian ridge, may be seen in modern Bulgaria, north of Macedonia.

Just, wise, and powerful as Jove was represented to be, he had not the infinite purity of God, for his wor-

shipers admitted many vices in his character, and related concerning him many scandalous adventures.

Jupiter's enemies were the Titans and the giants. The former were the sons of his uncle, Titan, who imprisoned Saturn; and the latter were sons of Ter'ra, or Earth, who attempted to dethrone Jupiter. The giants, in their invasion, that they might scale the heavens, are said to have piled Mount Pe'lion upon Mount Ossa. Jupiter defeated them all.

Jupiter had several oracles; that of Dodona in Epirus, and that of Jupiter-Ammon in Lybia, were the chief.

The ancients supposed that Jupiter often loved mortal ladies. However, he did not appear to them in his own awful character, but assumed the shape of some man or animal. One of these ladies, Se'mele, the daughter of Cadmus, king of Thebes, entreated the god to appear to her as he did to Juno. Jupiter had sworn by the Styx to grant her whatever she should ask, and so he was forced to keep his word; and he entered her apartment in the terrible majesty of the Thunderer, surrounded by clouds and lightning. The celestial fire caused the instant death of Semele.

To Le'da he appeared as a swan. This lady was the wife of Tyn'darus, king of Sparta. She was the mother of four children celebrated in poetic history—Hel'en and Clytemnes'tra, Cas'tor and Pol'lux. Helen was the beautiful wife of Menela'us, king of Sparta, and Clytemnestra was married to Agamem'non, king of Myce'nae, who was brother to Menelaus.

One of the most remarkable adventures of Jupiter was the rape of Euro'pa. *Rape* means bearing off in haste. Europa was a beautiful virgin, the daughter

of Age'nor, king of Phenicia. Jupiter saw her in the meadows, surrounded with her maids, diverting herself with gathering flowers. To gain the attention of Europa, Jupiter assumed the form of a white bull, and mingled with the herds of Agenor.

Europa admired the beauty of the animal, approached, and began to play with him as with a great but gentle dog. When he lay down at her feet she sprang upon his back. This was what the wily god desired, and he immediately withdrew himself slowly to the shore of the Mediterranean, plunged into the sea, and swam off with his lovely burden to Crete. Crete is a European island, or nearer to Europe than to Asia or Africa. Europa afterwards married the king of Crete, and her name was given to one quarter of the world.

The following is a fine description in verse of the flight of Europa. The poet supposes that Cupids and sea-gods, admiring her beauty, accompany her as she is borne over the waves.

Now lows a milk-white bull on Asia's strand
And crops with dancing head the daisied land.
With rosy wreaths, Europa's hand adorns
His fringéd forehead and his pearly horns.
Light on his back the sportive damsel bounds,
And pleased he moves along the flowery grounds;
Bears with slow steps his beauteous prize aloof,
Dips in the lucid flood his ivory hoof;
Then wets his velvet knees, and wading laves
His silky sides amid the dimpling waves.
Beneath her robe she draws her snowy feet,
And half-reclining on her ermine seat,
Around his neck her radiant arms she throws,
And rests her fair cheek on his curléd brows;
Her yellow tresses wave on wanton gales,
And bent in air her azure mantle sails.
While her fair train with beckoning hands deplore,

Strain their blue eyes, and shriek along the shore;
Onward he moves; applauding Cupid's guide,
And skim on shooting wing the shining tide;
Emerging Tritons leave their coral caves,
Sound their loud conchs, and smooth the circling waves,
Now Europe's shadowy shores, with loud acclaim,
Hail the fair fugitive and *shout her name.*

—*Darwin's Botanic Garden, Canto II.*

The *Cap'itoline Jupiter* was a statue which adorned the temple of Jupiter at Rome. The finest Jupiter in existence is one in the Vesos'pi palace at Rome. On a medal struck in the time of the emperor Vitel'lius is an impression like the famous statue of the Capitol.

APOLLO, OR PHŒBUS.

Apol'lo was the son of Jupiter and Lato'na. He has been called "the god of life and light and arts." He was the cause of disease, and the restorer of health. He is often called Phœ'bus, the god of day; and he was supposed to be the patron of poetry, music, and the fine arts. Apollo was perfectly beautiful. He taught the arts of divination and archery, or the management of the bow and arrow. In hymns addressed to Apollo as the god of health, he is called Pæ'an.

Apollo is sometimes represented with rays around his head, to show that he was the dispenser of light, and is often mentioned as the sun himself. We sometimes hear of Sol. Sol appears to have been a name for the sun, distinct from Apollo. Apollo frequently appears with a lyre in his hand. He is sometimes drawn in a car, commonly called the chariot of the sun. Apollo's chariot was drawn by horses which no hand but his own could control.

Many absurd and immoral actions are imputed to Apollo, as well as to other of the classic deities.

Apollo had a son named Escula'pius. Esculapius was the best physician of antiquity; he prolonged the lives of so many mortals that Pluto complained to Jupiter that Esculapius prevented his dominions from being peopled. Therefore Jupiter struck Esculapius with lightning, and killed him.

Apollo, enraged at the death of Esculapius, destroyed the Cy'clops, huge one-eyed giants who had forged the thunderbolts of Jupiter. The Cyclops were servants and favorites of Jupiter, so he was angry at Apollo for destroying them, and expelled him from heaven as a punishment.

When Apollo dwelt upon earth he employed himself in tending the flocks of Adme'tus, king of Thessaly. Admetus treated Apollo so kindly that the god promised that whenever the former should be summoned from the world by death his life should be spared, provided he could find another person who would die in his place. A mortal disease afterwards seized Admetus, and his wife, Alces'tis, offered herself to die instead of her husband. This act of generous devotion has often been commended.

It is asserted by the poets that Apollo raised the walls of Troy by the music of his harp, and that a stone upon which he laid his lyre became so melodious that whenever it was struck it sounded like that instrument. Having unfortunately killed a very beautiful boy, called Hyacin'thus, by the blow of a quoit, Apollo caused to spring up from his blood the flower called after his name.

Among the stories which relate to Apollo, is that

of Pha'eton. Phaeton was the son of Apollo and the nymph Clym'ene. Ep'aphus, a son of Jupiter, one day told Phaeton that Apollo was not his father. The youth, distressed at this, repaired to the god and complained of Epaphus. Apollo consoled him and, to comfort him, promised that he would bestow upon him any gift that he should ask. Phaeton petitioned to be allowed to drive the chariot of the sun for one day. Apollo in vain assured him that he could not govern the horses; but Phaeton, notwithstanding, persevered in demanding of his father to grant his request.

To keep his word, Apollo intrusted his chariot to Phaeton; but the latter, unskilled in the management of the celestial coursers, suffered them to run wild, and they would have set the world on fire had not Jupiter struck Phaeton into the Po, where he was drowned. His sisters, the He'liades, mourned for him and were metamorphosed into poplars by Jupiter. This story is told by Ov'id, the Roman poet.

Apollo's most famous achievement was the destruction of the serpent Py'thon. This serpent was perhaps only a pestilential disease which he was supposed to have cured. The Greeks, at their festivals, used to exhibit the destruction of the Python. A priestess of Apollo was called the Pythia in honor of the god's achievement.

The laurel was sacred to Apollo. A laurel wreath was bestowed upon poets as a reward for excellence.

The most famous oracle of the Greeks was that of Apollo at Delphi, in Phocis. An oracle signifies a truth from God. The Greeks supposed that Apollo instructed the Pythia in what he wished mortals to do; and all who could, repaired to the temple of Apollo to inquire

at the oracle whether it was best or not to commence any undertaking.

The Pythia was a poor woman who was intoxicated or disturbed in mind by the respiration of vapors from a cavity in the ground, and her cries were pretended to express the will of the god. The priests made the Pythia sit in the temple of Apollo upon a tripod, or three-legged stool, and then they explained her frantic words to those who consulted the oracle.

There scarcely exists in any country a museum or gallery of fine arts that does not contain one or more statues of Apollo. Of these, the one that is universally preferred is the Apollo which adorns the Venetian palace at Rome. Casts of this statue may be seen in almost every considerable town in the United States. It is commonly called the Apollo of Belvede're. Belvedere is the name of a court of the palace, which commands a very fine prospect.

MERCURY, OR HERMES.

The God who mounts the winged winds,
Fast to his feet the golden pinions binds,
That high through fields of air his flight sustain,
O'er the wide earth, and o'er the boundless main.
He grasps the wand that causes slēep to fly,
Or in soft slumbers seals the wakeful eye;
Then shoots from heaven to high Pieria's steep,
And stoops incumbent on the rolling deep.

—*Homer's Odyssey.—Pope.*

The god Mer'cury was the son of Jupiter and Ma'ia. He was the god of eloquence, and of the arts and sciences, and was the messenger of Jupiter. He was the inventor

of weights and measures, and conducted departed souls to the world of spirits.

Mercury is represented as a young man. Wings are fastened to his sandals and to his cap, and in his hand he holds the cadu'ceus. This is a wand entwined with two serpents. The caduceus had power to induce wakefulness, or to cause sleep. Mercury, besides his higher offices, was the god of thieves, of merchants, and of highways. Statues of Mercury were often placed in roads to point out the way to travelers.

The mythologists say that Mercury was born at Mount Cylle'ne, in Arcadia, and that in his infancy he was intrusted to the care of the seasons. His cunning and dexterity in stealing were remarkable. He stole the quiver and arrow of Apollo, and robbed Neptune of his trident, Venus of her girdle, Mars of his sword, and Vulcan of his anvil.

The cunning and address of Mercury recommended him to those gods, and Jupiter chose him for his special messenger. The king of heaven presented to him his winged cap, called the pet'asus, and with wings for his feet called tala'ria. He had also a small sword which could render him invisible, which he lent to Perseus.

Mercury is supposed to have been the Her'mes of the Egyptians. The ancient Egyptians are considered as the original inventors of the arts, science, and religion of Greece, though the arts and sciences flourishing at a later period in Greece, and deriving improvement from successive races of men, seem to have been brought to much higher utility and beauty by them than by any other people.

The Hermes of Egypt was perhaps some philosopher, who was distinguished by various knowledge and inventive talent. The Egyptians impute to Hermes the invention of commerce, of geometry, of astronomy, and of hieroglyphic characters.

MARS, OR ARES.

Mars was the god of war. He was commonly depicted by his worshipers as a warrior completely armed, and attended by Bello'na, or E'nys, his sister, a goddess, fierce as himself. They were represented in a chariot drawn by two wild horses.

E'ris (Discord), Dei'mos (Dread), Pho'bos (Alarm), and Pallor (Terror) attended the chariot of Mars. The dog, for his eagerness in pursuit of prey; the wolf, for his fierceness; the raven, which feeds upon the slain; the cock, for his wakefulness, were all consecrated to a god who was himself without pity, forbearance, or fear.

Men worshiped Mars in order to engage his assistance against their enemies, or through fear of his power. They could not love and trust a being who was neither just nor benevolent. Mars was dreaded upon earth, and detested in heaven. In the Iliad Jupiter addressed him thus:

> Of all the gods that tread the spangled skies,
> Thou most unjust, most hateful in our eyes!

The Romans were a more warlike people than the Greeks. They held Mars in higher reverence than the former people. The priests of Mars at Rome were

called Sa'lii. They had the care of Ancil'ia, or sacred shields. These shields were sacred to Mars, and were held in superstitious reverence by the Romans.

In the early ages of Rome a shield was found, of a shape which was not known among the Romans. An oracle was consulted by the person who found the shield, in order to learn its origin. The oracle declared that the shield had fallen from heaven, and that Mars would favor the people who should preserve it, and that they should overcome their enemies and conquer the world; that is, all the civilized world, which then included the countries around the Mediterranean, and which the Romans several centuries after completely subdued.

Nu'ma Pompil'ius, second king of Rome, in order to secure the shield from being lost, caused several to be made so exactly like it that it was almost impossible to distinguish the original. Their form was oval. Their number was twelve, as was that of the priests, or Sa'lii, at first, though afterwards they were increased to twenty-four.

Bello'na had a temple at Rome. She usually harnessed the terrible horses of Mars, and with disheveled hair, and frantic gestures, drove them through the field of battle. Victory was also an attendant of Mars. She had several temples in Greece and Rome. Games were instituted in honor of Victory.

A figure of Victory was often placed upon the car of a Roman conqueror when he appeared in triumph. Victory was then represented as flying, holding a crown, a branch of palm, and a globe.

VULCAN, OR HEPHAESTUS.

Vulcan was the god of fire, of smiths, and of metals, and the armorer of the gods. The working of metals is a most important art in the civilization of man. By very little thought we instantly perceive that without the use of iron we could not cultivate the earth, prepare our food by the help of fire, possess any fine cutting instruments, or carry on any manufacture. For want of such accommodations we should be in the lowest state of savage life.

The ancient Greeks sometimes imputed the art of forging metals to Prome'theus. Perhaps Prometheus first discovered that metals were capable of fusion, and taught mankind the art of manufacturing them; but Vulcan, according to the mythology, was skilled in this mechanic operation, and was, in fact, a laborer at the anvil.

> Obscure in smoke his flaming forges sound,
> While bathed in sweat, from fire to fire he flew;
> And puffing loud the roaring bellows blew.

In the book of Genesis it is said that Tu'bal-Cain, one of the first men, was "an instructor of every artificer in brass and iron." This Tubal-Cain might have been the same man whom the Greeks described either as Prometheus or as Vulcan; but the fable says that Vulcan was the son of Jupiter and Juno. Vulcan is sometimes called Mul'ciber, and Lem'nius.

It is said that Jupiter, taking offense at Vulcan, kicked him out of heaven, and that he fell into the island of Lem'nos, and was lamed by his fall. At Lemnos he set up his forges, but afterwards moved to the volcanic

islands of Lip'ari, near Sicily, where he forged Jupiter's thunderbolts.

> Nor was his name unheard or unadored
> In ancient Greece: and in Ausonian land
> Men called him Mulciber; and how he fell
> From heaven they fabled, thrown by angry Jove.
> From morn
> To noon he fell, from noon to dewy eve,
> A summer's day; and with the setting sun,
> Drops from the zenith, like a falling star,
> On Lemnos, the Ægean isle.
>
> —*Paradise Lost, Book I.*

Ve'nus was the beautiful wife of Vulcan.

> ——when of old, as mystic bards presume,
> Huge Cyclops dwelt in Ætna's rocky womb,
> On thundering anvils rung their loud alarms,
> And leagued with Vulcan, forged immortal arms;
> Descending Venus sought the dark abode
> And soothed the labors of the grisly god.
> With radiant eye she viewed the boiling ore,
> Heard undismayed the breathing bellows roar,
> Admired their sinewy arms and shoulders bare,
> And ponderous hammers lifted high in air;
> With smiles celestial blessed their dazzled sight,
> And beauty blazed amid infernal night.
>
> —*Botanic Garden, Canto I.*

Vulcan wrought a helmet for Pluto, which rendered him invisible; a trident for Neptune, which shook both land and sea; and a dog of brass for Jupiter. He also constructed invincible armor for Achil'les and Æne'as. The former was a Greek, and the latter a Trojan hero, who were engaged in the siege of Troy. Vulcan also fabricated palaces of pure gold for the celestial deities.

At Athens and Rome festivals were kept to his honor. Upon Mount Œ'ta a temple was dedicated to him, which was guarded by dogs, whose sense of smell was said to be so exquisite as to enable them to discern whether

persons who came there were virtuous or vicious, and who fawned upon them, or drove them away, accordingly.

The Romans in their most solemn treaties invoked Vulcan; and the assemblies in which they discussed the most important affairs were held in the temple of Vulcan. At Memphis, in Egypt, also, was a most magnificent edifice raised in honor of this god, before which stood a colossal statue seventy feet high.

The fiction of the thunderbolts proceeded from the notion of ignorant people concerning the phenomenon of thunder. The sound of thunder resembles that of a heavy blow from some powerful instrument, as a cannon-ball, which breaks into a thousand fragments whatever it strikes. Thunder is known to be the result of an explosion of electricity and its dispersion into the atmosphere.

Before natural philosophy made this discovery, ignorant people fancied that thunder was an expression of the divine anger, and that it was produced by the bolts of Jupiter. These bolts were supposed to be sharp and barbed points, which were driven with a terrible force from the mighty arm of Jupiter, and which carried destruction before them. The ancients sometimes marked the spot where they supposed a thunderbolt had fallen, inclosed the place, and held it in reverence.

THE CYCLOPS.

The Cy'clops were the workmen of Vulcan. They were probably very strong men, employed in the most laborious services of society. In the Peloponne'sus some of the first edifices were constructed of vast stones, which still remain. The arrangement of these stones, before

the machines existed which have since been invented to assist labor, must have required immensely strong men. This is therefore called, from the Cyclops, the Cyclo'pean architecture.

Vulcan had many Cyclops; the chief were Bron'tes, Ster'opes, and Pyrac'mon. The Cyclops were of prodigious stature, and had each but one eye, placed in the middle of the forehead. They lived on such fruits and herbs as the earth spontaneously affords, and had no laws. All this only describes rude men, living by hard labor in a state of poverty.

The fiction of the Cyclops being one-eyed arose from the fact that when men were exposed to the most violent action of the fire with which they wrought, they were forced to shield their faces with a piece of stiff leather, which had in the middle of it a single perforation through which they looked.

Vergil thus describes the Cyclops at their work:

Amid the Hesperian and Sicilian flood,
All black with smoke, a rocky island stood,
The dark Vulcanian land, the region of the god.
Here the grim Cyclops ply, in vaults profound,
The huge Æolian forge that thunders round.
The eternal anvils ring the dungeon o'er;
From side to side the fiery caverns roar.
Loud groans the mass beneath their ponderous blows,
Fierce burns the flame, and the full furnace glows.

* * * * * * * *

The alternate blows the brawny brethren deal;
Thick burst the sparkles from the tortured steel.
And strong Pyracmon shook the gloomy cave.
Before their sovereign came, the Cyclops strove
With eager speed, to forge a bolt for Jove,
Such as by heaven's almighty lord are hurled,
All charged with vengeance on a guilty world.
Beneath their hands, tremendous to survey!
Half rough, half formed, the dreadful engine lay;

Three points of rain, three forks of hail conspire,
Three armed with wind; and three were barbed with fire.
The mass they tempered thick with livid rays,
Fear, Wrath, and Terror, and the lightning's blaze.

—*Pitt's Translation.*

PANDORA.

The name of Pando'ra signifies all gifts. Pandora was originally a beautiful female image, formed by the skill of Vulcan, and carried to heaven. There Jupiter endowed her with life. Venus gave her beauty; Pallas, wisdom; and Juno, riches; Mercury taught her eloquence; and Apollo, music.

With these accomplishments Pandora was a perfect woman, and she was sent by Jupiter in a box to Prometheus. Jupiter, it is said, was angry at Prome'theus for the manifold blessings which the latter had bestowed upon mankind, because Jupiter himself chose to be regarded as the supreme benefactor of the human race.

To revenge himself upon Prometheus, Jupiter sent him the gifted Pandora for a bride. She was inclosed in a box with diseases, war, pestilence, famine, discord, envy, calumny, and all the evils which Prometheus had endeavored to banish from the earth. Prometheus, dreading some concealed evil, refused the present of Jupiter; but Epime'theus, the brother of Prometheus, felt greater curiosity, and opened the box. The beautiful Pandora instantly appeared, and with her came forth all the train of calamities which were concealed in the box, but Hope remained behind.

The meaning of this allegory appears to be, that the most beautiful and estimable things in this world are sometimes connected with the most grievous misfortunes.

PROMETHEUS.

Thy godlike crime was to be kind,
To render with thy precepts less
The sum of human wretchedness,
And strengthen man with his own mind.
—*Byron.*

Prome'theus was one of the first civilizers of mankind. He first yoked the ox, and disciplined the horse. He taught the use of fire, and the fusion of metals, and he also is said to have been the inventor of letters; he instructed men to cultivate and refine their manners, and to examine the laws of nature, that the treasures hidden in the earth might be brought forth and made serviceable.

Because Prometheus employed fire more curiously and successfully than other men, he is said to have stolen it from heaven. He was accused of having taken this fire from the chariot of the sun. He perhaps obtained it by concentrating the sun's rays, as may be done by a burning-glass; and this, ignorant persons considered to be stealing from heaven. It was asserted that he formed statues, into which he transfused fire from heaven, which gave them life.

Jupiter, not having succeeded in making the benevolent Prometheus unhappy, sent Mercury and Vulcan to seize and chain him to Mount Caucasus. There a vulture was commanded to prey upon his liver, which was reproduced as soon as it was devoured, so that he was doomed to eternal sufferings. Hercules killed the vulture, and liberated Prometheus.

The hatred and vengeance of Jupiter against Prometheus gives a very unworthy notion of the god's character.

Æs'chylus, the Greek dramatic poet, in his drama of

"Prometheus," describes Prometheus as being bound to the rock by Force and Strength, instead of Vulcan and Mercury. Force and Strength may signify the power and cruelty of men who were enemies of Prometheus, and who might have confined him in some solitary place, on account of his generous services to his fellow-men.

JUNO, OR HERA.

Ju'no, the queen of heaven, was the sister and wife of Jupiter. Though a celestial goddess, the mythologists say she was born upon earth. It is disputed whether Juno's birthplace was the island of Samos or the city of Argos. At the latter place she was accounted a tutelary or guardian goddess.

At Rome Juno was worshiped in the earliest age of the city. Ta'tius, a successor of Romulus, instituted rites in her honor. At Rome she was called Juno Matro'na, the matron or mother, and was regarded with the highest veneration.

Juno was haughty, vindictive, and jealous. She often quarreled with her husband, and was implacable in her anger. The ancients, however, represented her under different characters. The Romans had a mild Juno, who had a benevolent and gracious countenance.

In general, Juno appears as a queen, seated upon a throne, holding in one hand a spindle, and in the other a sceptre. Her deportment was majestic, and her countenance severe, and a radiant crown was on her head. Near her was commonly placed her favorite bird, the peacock.

Juno bestowed empire and riches. When she ap-

peared before Paris on Mount Ida, she offered him a city. The poppy and the lily were sacred to her, and she is sometimes exhibited with these flowers in her car, when she appears as the queen of the air, and is borne through the heavens by peacocks, and attended by Iris, the goddess of the rainbow.

IRIS.

The ancients seem to have felt that the rainbow intimated God's goodness, for they personified this under the figure of I'ris, who was the messenger of peace to the dying. Iris was a beautiful female, the constant attendant of Juno, and more particularly the messenger of that goddess.

Iris was frequently employed by Juno to stir up strife among men. She is commonly represented with wings, and with her head encircled by a rainbow. The most benevolent office of Iris was to disengage the soul from the body, and she descended from heaven on this errand. Iris attended only dying persons of the female sex.

HEBE AND GANYMEDE.

He'be was the daughter of Jupiter and Juno. She was the goddess of youth, and had the power of imparting to others her own perpetual healthfulness and vigor. Hebe is, in fact, the personification of youthful beauty. She is represented as happy and innocent.

Hebe is always depicted as a beautiful virgin, crowned with flowers, and attired in a variegated garment.

Jupiter, on account of her beauty, chose Hebe for his cup-bearer.

The gods of the ancients were not represented as pure intelligences; that is, as spirits without animal wants. They ate, drank, slept, and went on journeys.

When the Israelites adopted the idolatries of Syria, the prophet Elijah reproved the worshipers of Baal by this derision, "Cry aloud, for he is a god; either he is talking, or he is pursuing, or he is on a journey, or peradventure he sleepeth and must be awaked." 1 Kings, ch. xviii.

Homer, in the first book of the "Iliad," describes the gods as having left the high Olympus, and being absent in Ethiopia.

> The sire of gods, and all the ethereal train,
> On the warm limits of the farthest main,
> Now mix with mortals, nor disdain to grace
> The feasts of Ethiopia's blameless race.
> Twelve days the powers indulge the genial rite,
> Returning with the twelfth revolving light.
>
> —*Iliad, Book I.*

The heathen deities, like mortals, had their day and night.

> The radiant sun, to mortal sight
> Descending swift, rolled down the rapid light,
> Then to their starry domes the gods depart,
> The shining monuments[1] of Vulcan's art.
> Jove on his couch reclined his awful head,
> And Juno slumbered on the golden bed.
>
> —*Iliad, Book I.*

Jupiter, however, was supposed never to sleep.

> The immortals slumbered on their thrones above,
> All but the ever-wakeful eyes of Jove.
>
> —*Iliad, Book II.*

[1] These domes were separate habitations of the celestial gods, constructed by Vulcan.

The food of the gods was not supposed to be formed of the gross aliments of earth.

> For not the bread of man their life sustains,
> Nor wine's inflaming juice supplies their veins.

Their sustenance was nectar and ambrosia. The former was their drink; the latter, their food. These imaginary aliments were more delicious than any known to mankind. Hebe presented nectar to Jupiter in a golden cup.

Once, when Hebe was offering nectar to Jupiter, she fell. This carelessness offended his majesty, and she was deprived of the honor of serving him.

When Hebe was dismissed, Gan'ymede was chosen to succeed her.

Ganymede was a prince of Troy. His occupation was the care of the flocks on Mount Ida. He was exquisitely beautiful, and an eagle carried him from earth to heaven, where he poured out nectar for Jupiter.

MINERVA, OR PALLAS.

The ancients personified wisdom under the character of Miner'va. Solomon, the wise Hebrew king, also personified wisdom in the book of Proverbs, and represented her as the counselor of God in the creation of the world.

"The Lord possessed me in the beginning of his way, before his works of old. I was set up from everlasting, from the beginning, or ever the earth was.

"When there were no depths I was brought forth; when there were no fountains abounding with water. Before the mountains were settled; before the hills was I brought forth: while as yet he had not made the

earth nor the fields, nor the highest part of the dust of the world.

"When he prepared the heavens, I was there: when he set a compass upon the face of the depth: when he established the clouds above: when he strengthened the fountains of the deep. When he gave to the sea his decree, that the waters should not pass his commandment: when he appointed the foundations of the earth: Then I was by him, and I was daily his delight, rejoicing always before him."

Minerva was the daughter of Jupiter. The poetic fiction concerning her is that Jupiter, being tormented with an excessive pain in his head, applied to Vulcan to open the skull with an ax; and upon his doing so, Minerva instantly sprang forth, a goddess armed.

Minerva was the tutelary, or guardian, goddess of Athens. That city was called, from one of her names, Athe'næ; its original name was Cecro'pia, from the founder, Ce'crops. Minerva was also called Pal'las, from a Greek word, signifying *bearing a javelin.* She is often called in Homer the "blue-eyed maid," for she never married.

The fable relates that Neptune and Minerva disputed for the honor of giving a name to the capital of Attica. The gods decided that whichever should bestow the most useful gift upon the citizens should give a name to the city. Neptune gave them a horse, and Minerva an olive tree. The latter gift was the more valued by the inhabitants of Cecropia, and from that time they called their city Athenæ.

Minerva was represented as a beautiful woman, of a countenance somewhat severe. On her head was a

golden helmet, and her breastplate was also of gold. In her right hand Minerva bore a beaming lance, and in her left a buckler, called the Æ'gis.

The Ægis of Minerva had embossed upon it the head of Medu'sa. Medusa was one of the Gorgons, a sea nymph. She offended Minerva, and the goddess transformed her beautiful hair to frightful serpents. Thus disfigured, Medusa became an object of aversion and horror. Per'seus, a prince of Argos, was employed to cut off this terrific head.

Perseus, in this expedition, was assisted by the gods. Mercury gave him a cimeter, and the wings from his heels; Minerva lent him a shield, polished like a mirror; and Pluto bestowed upon him a helmet, which rendered him invisible. Thus equipped, Perseus flew to Spain, where he found Medusa, and unseen himself, presented the mirror to the Gorgon; while she was gazing at herself, he cut off her head.

Perseus afterwards presented the head to Minerva, who placed it upon her shield; and so frightful was it, that those who beheld it were turned to stone.

> With the bright wreath of serpent tresses crowned,
> Severe in beauty, young Medusa frowned:
> Erewhile subdued, round Wisdom's Egis rolled,
> Hiss the dread snakes, and flamed in burnished gold;
> Flashed on her brandished arm the immortal shield,
> And terror lighted on the dazzled field.
>
> —*Botanic Garden.*

The Ægis was not often thus employed. It was used to affright the bad. The meaning of this fable is, that if men in the midst of crimes are overtaken by the terrors of the wise and just God, they are suddenly stopped in the midst of their wicked purposes, and terrified at

their own guilt, by a power who is of purer eyes than to behold iniquity with complacency.

The Palla'dium was an image of Pallas, which was supposed to have fallen from heaven.

The Palladium was preserved with great vigilance in the citadel of Troy, because an Oracle had declared that, as long as it remained there, the city would be invincible against all the attacks of its enemies. Di'omed and Ulys'ses, two of the Grecian heroes, contrived to convey the Palladium away, and Troy was taken.

Æne'as, the son of Venus, and the great ancestor of the Romans, is said by some of their writers to have recovered it and to have brought it to Italy. They assert that this celebrated image was deposited in the temple of Vesta, as a pledge of the stability of the empire and dominion of Rome. Hence the word *Palladium* is sometimes used figuratively, to signify the safeguard of any valuable object. As, for example, the palladium of American liberty, or its security, is the virtue of our citizens.

The Par'thenon, called from one of Minerva's names Par'thenos, was the most splendid and beautiful temple of antiquity, and was erected in honor of this goddess at Athens. On a conspicuous part of this temple were sculptured the different worshipers of Minerva—young and old, bond and free; and by means of these figures, which have been preserved, we are enabled to know the style of dress common to the Athenians.

The Panathenæ'a was a festival celebrated in honor of Minerva. It occurred in our month of June. The principal inhabitants of all the towns in Attica resorted to Athens on this occasion, bringing with them numerous

victims for the sacrifices. Horse races, wrestling matches, and musical performances were exhibited for the public entertainment at this festival.

The songs sung at the Panathenæa were commonly the eulogium of some citizen who had performed a distinguished service to the state. Thus the achievements of heroes were kept in the memory of the Athenian people, and served as lessons to others who might wish to serve their country. An olive wreath was bestowed as a mark of the public approbation upon those that excelled in any of these competitions.

At this festival a very interesting procession was formed. It was composed of different classes of the citizens, and those who appeared in it were selected for their fine appearance. First advanced old men, still vigorous, who were of a majestic and venerable form. These bore in their hands branches of the olive tree. The old men were followed by those of middle age, clothed in polished armor; and after them proceeded youths under twenty years of age.

The young persons were of both sexes; the boys clad in plain garments, and the girls dressed with simplicity and carrying baskets of cakes and flowers, as offerings to the goddess. These were of honorable families, and were attended by the daughters of foreigners settled at Athens. The latter carried a folding seat for the young girls to rest upon, and an umbrella to screen them from the sun; they also carried water and honey for the libations. Foreigners, or sojourners as they were called, who resided at Athens, held a rank inferior to natives of the city.

Musicians, some playing on the flute, and others upon

the lyre; rhapsodists, who sang passages from Homer's poems; and dancers of singular grace, accompanied the procession, and passed through the streets, amidst a crowd of spectators. When the whole reached the temple of Minerva, a magnificent sacrifice ended the solemnity, and the assembly dispersed to different places, where they concluded the day in feasting and mirth.

The most celebrated statue of Minerva in ancient times was that of the Parthenon, thirty-nine feet in height, formed of ivory and gold. It was the work of Phid'ias, produced by the request of Per'icles. The Athenians were offended at Phidias, because it was discovered that among certain figures, engraved upon the shield of Minerva, he had placed likenesses of himself and of Pericles. In consequence, this capricious people banished Phidias, and he withdrew from Athens to Elis, where he was beloved and cherished, and where he made a statue of Jupiter that was reckoned among the seven wonders of the world.

CERES, OR HESTIA.

Ce'res, the daughter of Saturn and Ops, was the goddess of agriculture. She first instructed men to plow the soil, to sow seeds, to reap the harvest, to thresh the grain, to make flour and bread, to inclose fields, and to mark out the limits of each individual's property.

In the first ages of society men feed upon wild fruits, and the flesh of wild animals taken in hunting. They are then in a barbarous state. When they discover the use of vegetable substances, and acquire the art

of procuring them from the fields, they have advanced one step in civilization—they are in the agricultural state. Ceres, as legendary person, might have advanced her contemporaries from a savage condition to one of greater industry and comfort.

She might have made some improvements in the art of cultivating the earth. The Egyptians worshiped a goddess, called by them I'sis, who, like the Ceres of the Greeks, conferred the gifts of grain, bread, and separated property. The mythologists say that Isis and Ceres are the same goddess, worshiped under those different names, in different countries in the pagan world.

The image of Ceres was that of a tall female, having her head adorned with ears of wheat. Her right hand was filled with poppies and grain, and her left carried a lighted torch. Ceres had splendid temples, and she was worshiped by husbandmen in the fields, before they began to reap. Sacrifices to her were also offered in the spring, and oblations of wine, honey, and milk.

Vergil mentions this rural observance:

To Ceres bland, her annual rites be paid,
On the green turf, beneath the fragrant shade.
When winter ends and spring serenely shines,
Then fat the lambs, then mellow are the wines:
Then sweet are slumbers on the flowery ground;
Then with thick shades are lofty mountains crowned.
Let all the hinds bend low at Ceres' shrine;
Mix honey sweet, for her, with milk and mellow wine.
Thrice lead the victim the new fruits around,
And Ceres call, and choral hymns resound.
Presume not, swains, the ripened grain to reap,
Till crowned with oak in antic dance you leap,
Invoking Ceres; and in solemn lays,
Exalt your rural queen's immortal praise.

—*Pitt's Vergil.*

The worship of Ceres was universal among those who received the religion of Greece. The most solemn ceremonial of that religion was the festival of Ceres, celebrated at Eleu'sis, a town in Attica, and particularly honored by the Athenians. These solemnities were called the Eleusin'ian Mysteries.

The word *mysteries* signifies something not commonly known. The Mysteries of Eleusis seems to have been an institution resembling modern Masonry in the particular of secrecy, at least. Initiated persons—that is, those who were admitted to be present at the ceremonies at Eleusis—were strictly forbidden to divulge what they saw there.

Persons of both sexes were admitted by the high priest, called the Hi'erophant, to the mysteries of Eleusis. It was pretended that those who enjoyed this privilege were under the immediate protection of the goddess, and not only in this life, but after death. Those who broke the vow to conceal what they were instructed in, by these mysteries, were accounted execrable.

Execration was a sentence which forbade all people to dwell in the same house, to enter the same ship, to drink from the same vessel, to buy and sell, or to converse with the person considered sacrilegious. The sentence of execration permitted any one to put the supposed criminal to death as a public offender.

The mysteries of Eleusis are believed to have consisted of certain spectacles, sometimes brilliant and sometimes frightful—splendid fireworks, succeeded by complete darkness, artificial thunder and lightning, and pretended forms of spirits.

The first introduction to these exhibitions was the

initiation. What these mysteries really signified, is unknown. The garments worn at the initiation were accounted holy, and were preserved as charms,—that is, as being preventives of accidents and diseases, or of the malevolence of enemies.

PROSERPINA.

One of the prettiest functions of mythology is the story of Proser'pina. Proserpina was the beloved daughter of Ceres. The favorite residence of Ceres was the beautiful and fertile island of Sicily. In Sicily the young Proserpina was reared, and her innocent and happy occupation was to wander over the valley of En'na, where, attended by companions as lovely as herself, she delighted in gathering flowers.

One day as Proserpina, with the daughters of Oce'anus, was diverting herself in the pleasant fields of Enna, Pluto, the king of the infernal regions, appeared in his chariot drawn by two fine horses, black as ebony.

Admiring the beauty of Proserpina, Pluto was resolved to make her his queen, and had come to carry her off with him.

The young virgins saw him, and one of them, says a modern poet, in terror exclaimed,

'Tis he, 'tis he, he comes to us
From the depths of Tartarus.
For what of evil doth he roam
From his red and gloomy home,
In the centre of the world,
Where the sinful dead are hurled?
Mark him as he moves along,
Drawn by horses black and strong,
Such as may belong to night
Ere she takes her morning flight.

Now the chariot stops: the god
On our grassy world has trod;
Like a Titan steppeth he,
Yet full of his divinity.
On his mighty shoulders lie
Raven locks, and in his eye
A cruel beauty, such as none
Of us may wisely look upon.

—*Barry Cornwall.*

It appears, however, that Pluto had nothing frightful in the apprehension of Proserpina, and that she was taken without much resistance. The ground opened upon the occasion, the ebon coursers descended, and where the earth closed over the car of Pluto and Proserpina a fountain gushed out. This fountain was called Cya'ne, and thither the Sicil'ians would afterwards resort, and celebrate the descent of Proserpina in annual festivals.

Ceres, alarmed at the absence of Proserpina, sought for her among the flowers of Enna, but she found only her daughter's veil. It is related of Ceres that in her distress she kindled a torch at the flames of Mount Ætna, and carrying it in her hand, to light her in all dark places, went over the world in search of her lost child.

Ceres, after awhile, discovered whither Proserpina had been carried. Angry and grieved at this act of violence, Ceres supplicated Jupiter that Proserpina by his supreme authority might be restored to earth. Jupiter, to comfort and appease Ceres, consented, on condition that Proserpina had not tasted anything in hell.

Ceres, upon this, descended to the dark dominions of Pluto, and was welcomed by Proserpina, who gladly prepared to return to earth with her mother. Pluto, however, was not to be deceived; he had employed a spy

called Ascal'aphus to watch Proserpina, and when she was about to depart Ascalaphus declared that he had seen her eating a pomegranate. Therefore Proserpina was detained, and Ceres was compelled to leave her.

Again Ceres entreated Jupiter, and he consented that Proserpina should divide the year between earth and Hades. She was to spend six months with her mother, and the other six months with Pluto. The mythologists say this signifies that Proserpina represented grain, which lies during winter in its seed state, below the surface of the earth, and then rises to the upper air and adorns the fields.

Minerva, the goddess of wisdom, is usually drawn with an owl by her side. This owl is no other than Ascalaphus. When Proserpina heard him inform Pluto that she had eaten the pomegranate, in her anger she sprinkled water of Phleg'ethon upon his head, and metamorphosed him into an owl, which Minerva afterwards took for her attendant.

The owl is not accounted a sagacious bird, but his faculty of seeing in darkness, when others cannot see, represents the vigilance of Ascalaphus, who watched Proserpina when he was not himself observed. It is suitable to wisdom, which discerns where the careless are blind, to take such a bird as its emblem.

VENUS, OR APHRODITE.

Venus, or Aphrodi'te, was the personification of female beauty. The poets represented her as having sprung from the foam of the sea. She first appeared upon the surface of the waves in a sea-shell, and was

gently wafted to the foot of Mount Cythe'ra; and when she set her feet upon the land, flowers sprang up beneath them. The rosy Hours, who were intrusted with her education, received her, and conducted her to heaven.

The Romans sometimes called Venus *Cythera,* from the island to which she was borne, and sometimes she was called Dio'ne. Her favorite residence was in the island of Cyprus, where she was worshiped at the city of Paph'os. Venus, from her vivacity and happy disposition, is often styled the laughter-loving goddess. That she was intrusted to the Hours and conveyed by them to heaven, only signifies that she passed her time happily:

Young Dione, nursed beneath the waves,
And rocked by Nereids in their coral caves,
Charmed the blue[1] sisterhood with playful wiles,
Lisped her sweet tones, and tried her tender smiles.
Then, on her beryl throne, by Tritons borne,
Bright rose the goddess like the star of morn.
With rosy fingers, as uncurled they hung
Round her fair brow, her golden locks she wrung;

O'er the smooth surge in silver sandals stood,
And looked enchantment on the dazzled flood.
The bright drops rolling from her lifted arms,
In slow meanders wander o'er her charms,
See round her snowy neck their lucid track,
Pearl her white shoulders, gem her ivory back,
Round her fine waist and swelling bosom swim,
And star with glittering brine each crystal limb.
—And beauty blazed to heaven and earth unveiled.

—*Botanic Garden.*

She is often represented in her sea-shell sporting upon the ocean; the sea-nymphs called Nere'ids, and dolphins and Cupids, surrounding her. When she ascended to heaven her chariot was drawn by doves and

[1] The Nereids were represented in the mythology to have blue hair. Milton says, "blue-haired deities." See Comus.

swans, accompanied by Cupid and the Graces. She guided her doves by a golden chain. She was clothed in slight and graceful apparel, bound round the waist by a girdle called the ces'tus. The cestus was supposed to make Venus a thousand times more graceful and beautiful than she was without it.

The temples of Venus were numerous in the heathen world; those of Paph'os, Cythe'ra, and Ida'lia were the most celebrated. In some places incense only was offered to this goddess. The dove and the swan, the rose and the myrtle, the most graceful of birds, and the sweetest and most odorous of plants, were sacred to Venus.

In ancient times the Greeks regarded fine hair as the greatest natural ornament of the female sex. The ladies preserved their hair carefully, and arranged it in a very tasteful and becoming manner; they often consecrated it to Venus.

Some instances are related of beautiful ladies who had grown old, and no longer could take pleasure in the reflection of their own faces, who would send the mirror they had been accustomed to use, and hang it up in the temple of Venus, as if they said, "Time has robbed me of my beauty. I see in this mirror that I am no longer young. I will bestow it upon her whose beauty never fades, and whose youth is immortal."

ADONIS.

Ado'nis was a beautiful youth, beloved by Venus. His favorite occupation was hunting. Venus often cautioned him against exposing his life to the violence of

wild beasts; but he did not attend to her counsels, and died of the wound which a wild boar gave him.

Venus mourned him excessively, and transformed him to the flower called Anem'one, or wind-flower. Proserpina offered to restore him to life if he would spend half the year with her in the infernal regions. This fable has the same meaning with that of Proserpina herself. Proserpina spent half the year with her mother on earth, and the other half with Pluto in Hades. These allegories signify that the seeds and roots of plants are interred beneath the soil in winter, and rise to the light and adorn the earth in summer.

The feasts of Adonis were celebrated in Greece and Syria. They commenced with mourning for his death, and concluded with expressions of joy for his renovation. The Syrians called Adonis *Thammuz.* The prophet Ezekiel reproves the idolatrous women for weeping for Thammuz; that is, for joining in the funeral procession with which the Syrians celebrated his memory.

On Lebanon's sequestered height
The fair Adonis left the realms of light,
Bowed his bright locks, and, fated from his birth
To change eternal, mingled with the earth;
With darker horror shook the conscious wood,
Groaned the sad gales, and rivers blushed with blood.
And Beauty's goddess bending o'er his bier,
Breathed the soft sigh, and poured the tender tear.
Admiring Proserpine, through dusky glades,
Led the fair phantom to Elysian shades,
Clad with new form, with finer sense combined,
And lit with purer flame the ethereal mind.
Erewhile emerging from infernal night,
The youth immortal rises to the light,
Leaves the drear chambers of the insatiate tomb,
And shines and charms with renovated bloom.

—*Botanic Garden, Canto II.*

CUPID.

Cu'pid was the son of Venus, and was the emblem of love. He was generally painted as a beautiful winged boy, with a bow and arrows, and very often with a bandage over his eyes.

Ancient statues sometimes represent him bestriding the back of a lion, and playing on a lyre, whilst the fierce savage, turning his head, seems to listen to its harmonious chords.

Sometimes he appears mounted on a dolphin, and sometimes he is represented as breaking the winged thunderbolt of Jove. He was the son of Venus; his wife was Psy'che, whose name is a Greek word, signifying spirit, or soul.

The love of Cupid for Psyche was an allegory intended to show that all true affection is towards the mind. The most beautiful object in nature without life cannot be loved. The gift of life to an intelligent being is of value only according to the degree of understanding, sensibility, and goodness which he possesses. We can be beloved by the intelligent and good, only according to the goodness, the ability, and the generous sympathies of our nature.

THE GRACES.

The Graces were three beautiful females, daughters of Venus, and often attendant upon her. The Graces were supposed to be beautiful and amiable, and to represent the sweetness, civility, and purity which are proper to delicate, elegant, and accomplished persons.

The names of the Graces were Agla'ia, Thali'a and

Euphros'yne; they are usually represented in a group, naked, and adorned with flowers on their heads. The Graces, properly Charities or Virtues, were represented hand in hand, to show that virtues, though different, belong to each other, and that they are not found single, but united. The Graces were beautiful, to signify that kind affections and good actions are pleasing and winning. They were exhibited unadorned and unclothed, because gentleness of manners and kindness of heart are sufficient, without disguise or art, to gain good will.

DIANA, OR ARTEMIS.

Dia'na was the twin sister of Apollo. Juno, being offended at Latona, drove her from heaven, and forbade the earth to afford her an asylum. Old Ocean was more compassionate. Neptune, in pity of her desolate condition, raised the island of De'los from the Ægean sea, and gave it to Latona. In Delos, Apollo and Diana were born. The Greeks held Delos in reverence as the birthplace of these divinities. Apollo and Diana are commonly regarded as representatives of the sun and moon.

The Egyptians called her I'sis. Among the Greeks Diana, or Phebe, was honored under three different characters, as a goddess of Heaven, Earth, and Hades, and was therefore called the triform goddess. As a celestial divinity she was Luna, the Moon; as a terrestrial goddess, Diana; and in the infernal regions, Hec'ate.

Diana was the goddess of chastity, of the chase, and of the woods. In Heaven, she was supposed to enlighten by her rays; in Earth, to restrain the wild animals by

her bow and dart; and in the realms below, to keep in awe the shadowy multitudes of ghosts.

Diana was represented under the figure of a very tall and beautiful young virgin, in a hunting dress; a bow in her hand, a quiver of arrows suspended across her shoulders, and her forehead ornamented with a silver crescent. Sometimes she appears in a chariot of silver, drawn by hinds.

Diana had two temples famous in history. The first was that of Eph'esus, one of the seven wonders of the world. This was burnt to the ground the very day on which Alexander the Great was born. A man named Erostra'tus, wishing to make his name immortal, set fire to this magnificent temple, imagining that such an action would necessarily transmit his name to posterity.

Diana was worshiped with peculiar reverence at Ephesus. When St. Paul preached the gospel there, a man named Demetrius, who made "silver shrines for Diana" (that is, little altars and images of the goddess, and models of the great temple, probably for the embellishment of houses), being in fear that the goddess would fall into contempt, thus admonished the Ephesians:

"Not alone at Ephesus, but almost throughout all Asia (all the Greek cities of Asia), this Paul hath persuaded and turned away much people, saying that they be no gods which are made with hands: so that not only this our craft is in danger to be set at naught, but also that the temple of the great goddess Diana should be despised, and her magnificence should be destroyed, whom all Asia and the world worshippeth."

The citizens of Ephesus then raised a great clamor against Paul; but one of the town officers, a friend of the old superstition, appeased them, saying,

"Ye men of Ephesus, what man is there that knoweth not that the city of the Ephesians is a worshipper of the great goddess Diana, and of the image which fell down from Jupiter? Seeing that these things cannot be spoken against, ye ought to be quiet, and to do nothing rashly." —Acts, ch. XIX.

From this time, however, the phantoms of paganism faded before the light of Christianity, and the religion of Paul has been diffused all over the world, while that of the ancient Greeks has passed away like a dream of the night.

The second celebrated temple of Diana was that of Tau'rica Chersone'sus, or the modern Crimea. This was in the ancient Scythia, which comprehended parts of modern Russia and Tartary. The Scythians there worshiped Diana with barbarous rites, offering to her human sacrifices.

THE MUSES.

The Muses are the favorite goddesses of the poets. The ancients used often to begin their verses by invoking the Muse; that is, by a short address or prayer to one of the Muses, entreating her to inspire the poet—to give him some portion of celestial intelligence, that his poetry might be worthy of the favor of the goddess, and of the esteem of mankind.

The Muses were daughters of Jupiter and Mnemos'yne, or memory. They were mistresses of the sci-

ences, patronesses of poetry and music, companions of Apollo, and directresses of the feasts of the gods.

They are represented as nine beautiful virgins, sometimes dancing in a ring, around Apollo, sometimes playing on various musical instruments, or engaged in scientific pursuits. They are called Muses, from a Greek word, signifying *to meditate, to inquire.*

The Muses had each a name derived from some particular accomplishment of mind or branch of science.

The first of the Muses, Cli'o, derives her name from the Greek word signifying glory, renown. She presided over history. She was supposed to have invented the lyre, which she is frequently depicted as holding in her hand, together with the plectrum, the instrument with which the ancients struck their harp or lyre.

Thali'a presided over comedy. Her name signifies the blooming. She is represented reclining on a pillar, holding in her hand a mask.

Melpom'ene presided over tragedy. She is generally seen with her hand resting upon the club of Hercules, because the object of tragedy was to represent the brilliant actions and the misfortunes of heroes.

Euter'pe was the patroness of instrumental music. Her name signifies the agreeable. She is always depicted as surrounded with various instruments of music.

Terpsich'ore, or the amusing, presided over the dance. She has always a smiling countenance, with one foot lightly touching the earth, while the other sports in air.

Er'ato, whose name is derived from the Greek word signifying love, was the inspirer of light poetry, and of the triumphs and complaints of lovers.

Polyhym'nia, whose name signifies many songs, presides over miscellaneous poetry and the ode.

Ura'nia, or the heavenly, was esteemed the inventress of astronomy. In her hands she holds a globe, which sometimes appears placed on a tripod, and then she grasps a scale, or a pair of compasses.

Calli'ope owes her name to the majesty of her voice. She presided over rhetoric and epic poetry.

The Muses had favorite haunts in Greece—the Vale of Tem'pe in Thes'saly, Mount Parnas'sus in Pho'cis, Pie'ria in Thrace, the country Ao'nia, and Mount Hel'icon in Bœo'tia. Their fountains [1] were Hippocre'ne and Casta'lia, at the foot of Parnassus. Their horse had wings, and was called Peg'asus. When Pegasus struck the earth forcibly with his foot, the fountain Hippocre'ne sprung out.

The Muses are frequently represented surrounding Apollo on Mount Parnassus or Helicon; while Pegasus, with extended wings, springs forward into the air.

DIVINITIES OF THE SEA AND RIVERS.

The ancients deified the ocean, and believed that not only the sea itself, but every fountain and river, had its peculiar divinities. Oce'anus and Nere'us both represented the ocean. Nereus was the son of Oceanus. Oceanus had seventy-two daughters, called the Ocean'ides, and Nereus had fifty; these were the Nere'ides. There were a great multitude of sea-nymphs besides the Oceanides and Nereides.

The names of the Nereides, in Greek, express waves, tempests, calms, rocks, ports, etc. The Nereides, who

[1] Springs.

were the attendants on Neptune, were esteemed very handsome. In ancient monuments the Nereides are represented sometimes with an entire human body, and sometimes with the tail of a fish. They are pictured as riding in the sea, sometimes upon Tri'tons and sometimes upon sea-horses.

NEPTUNE, OR POSEIDON.

Neptune was the brother of Jupiter. In the division of their father's kingdom the empire of the seas fell to his share. He was worshiped as the god of the seas. Amphitri'te was his wife. He was represented with black hair and blue eyes, standing erect in a chariot formed of a vast shell drawn by sea-horses; as clothed in an azure mantle, and holding in his hand the trident which commanded the waves. Around him played the sea-nymphs, and the Tritons sounding their trumpet of shells.

He was the ruler of the waters, the god of ships and of all maritime affairs; and his supreme command could raise the stormy waves, or calm the wildest fury of the tempest.

The Isth'mean games, which were celebrated at Corinth in Greece, were in honor of Neptune. That city, being the centre of the Greek commerce, derived its wealth from the sea, and therefore held Neptune in more grateful estimation than the other states.

QUESTIONS.

1. What mythology is most important to know?

2. What is classical poetry? Who besides the poets have celebrated ancient deities? Whence did the Greeks derive their religion?

3. How are gods classed? Who are the chief gods and goddesses?

4. Who are demigods?

5. What is a personification?

6. Who were the parents of Saturn? Who was his brother?

7. What does *Saturn* signify? Who were Saturn's sons?

8. Who deposed Saturn? Where did Saturn take refuge?

9. Where was Latium? How was Saturn regarded in Latium?

10. How is Saturn represented?

11. What was the Saturnalia?

12. Who was Cybele, and how is she represented? Who were the priests of Cybele?

13. Who was Vesta? Who were the vestals, and what was their discipline?

14. What is said of the fire of Vesta's temple?

15. To what punishment were the vestals exposed?

16. Who was Janus, and what is the meaning of the fable of Saturn? Why did Janus admit Saturn to be the partner of his throne?

17. How was Janus regarded by his subjects? Why were the images of Janus sometimes surrounded by twelve altars? How was he worshiped at Rome?

18. How were the attributes of Janus expressed by images of him, and who instituted a festival in his honor?

19. How did the Romans celebrate New Year's day?

20. When was the temple of Janus shut? What has been particularly noticed concerning the birth of Christ?

21. Did the ancients suppose that Jupiter loved human females, and what is related of his appearance to Semele? How did he appear to Leda?

22. How did Jupiter deceive Europa? Was Europa easily allured to trust herself to the god in his assumed form? Who has given a fine description of the flight of Europa, and what is it?

23. What is the most famous statue of Jupiter at present in existence?

24. Who was Apollo? How is he represented? Are immoral actions imputed to him?

25. Why did Jupiter expel Apollo from heaven? With whom did Apollo dwell while he was on earth?

26. What is the story of Hyacinthus?

27. What rash promise did Apollo make to Phaeton? What happened to Phaeton?

28. What were Apollo's achievements?

29. Where was the most famous oracle of Apollo? Who was the Pythia?

30. What is the most admired statue of Apollo?

31. Who was the Greek Mercury? How was Mercury represented? Where was he born? What were his gifts?

32. Who was the Hermes of Egypt? What inventions do the Egyptians impute to him?

33. Who was Mars? Who attended him, and what animals were sacred to him? How was he regarded in heaven and on earth?

34. What nation chiefly honored Mars?

35. What reverence was attached to the Ancillia? What king instituted the Salii?

36. Who was Bellona? How was Victory represented?

37. Who was Vulcan, and of what importance is the working of metals? Who did the ancients suppose were the first workers of metals?

38. What is the history of Vulcan? In what verses is Venus described as visiting Vulcan? What did Vulcan manufacture?

39. What was the worship of Vulcan? How was he honored at Rome?

40. Who were the Cyclops? What mode of life did they follow? What is meant by their being one-eyed? What is Vergil's description of the Cyclops?

41. What signifies the name of Pandora? How did Jupiter dispose of Pandora?

42. Did Prometheus receive Pandora? What is the meaning of this allegory? Who was Prometheus? Of what was he accused?

43. How did Jupiter persecute Prometheus, and who was his deliverer? Is it natural to suppose that a god would persecute a good man?

44. How does Æschylus represent the sufferings of Prometheus? Does modern history furnish similar examples?

45. Who was Juno?

46. Was she worshiped at Rome? What was her character? How is she represented?

47. What was Juno's prerogative?

48. Why was Iris represented as a divine messenger? Had she any other office than those of favor to mankind?

49. Who was Hebe?

50. Were the heathen gods supposed to be spirits?

51. How did the prophet Elijah deride this false notion of God?

52. Does Homer represent the gods as omnipresent, that is, filling every part of the universe at once?

53. Did the heathen deities sleep?

54. What was the food of the gods?

55. Why was Hebe dismissed by Jupiter? Who was Ganymede?

56. Who was the heathen goddess of wisdom—and what is signified by wisdom? Who personified wisdom, and how? What is the description of heavenly Wisdom in the book of Proverbs?

57. What is the poetic origin of Minerva? How is she represented? Of what city was Minerva the guardian?

58. Why was the name of Minerva given to Athens? How was Minerva's Ægis distinguished?

59. Who assisted Perseus in his enterprise? What use did Perseus make of Medusa's head? What does the fable of the shield signify?

60. What was the Palladium? Who carried it to Italy?

61. What was the Parthenon?

62. What was the Panathenæa? What were the songs sung at the Panathenæa? What procession appeared at Athens at this festival?

63. How did young persons appear at the Panathenæa? How was the Panathenæa concluded?

64. What was the most celebrated statue of Minerva?

65. Who was Ceres? What favor did she confer, and what was she called by the Egyptians? How was she represented?

66. In what verses is her worship described? What honors were offered to her at Eleusis?

67. What are Mysteries? How were persons admitted to the mysteries of Eleusis regarded? What was execration?

68. What spectacles were exhibited at Eleusis? What superstition is related concerning the initiation?

69. Who was Proserpina, and how did she employ herself? Who carried her off to the infernal regions? What did one of her companions exclaim? What happened on the descent of Pluto and Proserpina?

70. What did Ceres do when she lost her daughter? Of whom did Ceres entreat relief? Was Proserpina restored to earth?

71. Did Ceres offer a second petition to Jupiter, and what is represented by this part of the fable of Proserpina? What became of Ascalaphus?

72. Is the owl a proper attendant of Minerva?

73. In what verses are Venus and Cupid described?

74. What did Venus personify? What were the appellations of Venus? In what verses is her rising from the sea described?

75. Where, and how, was Venus worshiped?

76. What personal ornament did the Greek ladies particularly value? What use did the Greek ladies sometimes make of a mirror?

77. What is the story of Adonis? In what verses is he described?

78. Who was Cupid? What is signified by the story of Cupid and Psyche?

79. What were the Graces, and what were their attributes?

80. Who was Diana? What were her several characters? What were her offices? How is she represented?

81. Where was the most celebrated temple of Diana?

82. How was the preaching of Paul received at Ephesus? What was the admonition of the shrine-maker at Ephesus? How were the Ephesians appeased?

83. Where was there another temple of Diana?

84. Who were the Muses? How were they represented? From what were their names derived?

85. What was the office of Clio; of Thalia; of Melpomene; of Euterpe; of Terpsichore; of Erato; of Polyhymnia; of Urania; of Calliope?

86. Where were the favorite haunts of the Muses?

87. What do the names of the Nereides express, and how did they appear?

88. Who was Neptune, and how was he represented? What were his attributes? Why was he worshiped with peculiar rites at Corinth?

II. The Minor Divinities.

POLYPHEMUS.

Polyphe'mus, a son of Neptune, was a giant who, like the Cyclops, had but one eye. He kept sheep in the island of Sicily, and lived by violence and murder, devouring human beings whenever they fell in his way. Polyphemus surprised Ulysses when that hero was driven to the island of Sicily, and devoured several of his companions. Ulysses contrived to intoxicate Polyphemus, and while he was asleep extinguished his only eye. Phor'cus, father of the Gor'gons and of Pro'teus, and Tri'ton were sons of Neptune.

The Tritons were imaginary sea animals, the upper part of whose bodies was supposed to resemble that of man; the lower part, that of the dolphin. The first of them was the son of Neptune and Amphitrite. This Triton, being the trumpeter of Neptune, terrified the giants in their war with the gods, by the sound of his instrument.

The Si'rens were sea nymphs of rare beauty, who dwelt upon the coast of Sicily; their names were Parthen'ope, Lige'ia, and Leuco'sia. In the neighborhood of the Sirens lived the enchantress Cir'ce. They were all admirable singers, and lured mariners, whom they

detained from prosecuting their voyage, to visit them.

Circe metamorphosed men to brutes.

Milton describes the effect of their music thus:

> Circe and the sirens three,
> Amid the flowery kirtled Naiades
> Culling their potent herbs and baleful drugs;
> Who, as they sung, would take the prisoned soul
> And lap it in Elysium; Scylla wept
> And chid her barking waves into attention,
> And fell Charybdis murmured soft applause.

SCYLLA AND CHARYBDIS.

Scyl'la, daughter of Phor'cus, was a beautiful woman whom Cir'ce hated because she was beloved by Glau'cus, whom Circe desired for herself. The mischievous Circe infected the water in which Scylla bathed, so that she was metamorphosed into a monster, retaining the female form but having six dogs' heads. Some say that she was changed to a rock on the coast of Sicily.

Scylla was, in fact, a rock; and the fable of the dogs' heads was derived from the supposed resemblance between the dashing of the waves and the howling of dogs. Opposite to Scylla was a whirlpool called Charyb'dis. Charybdis was supposed to have been a female robber killed by Hercules.

It was said that the rock Scylla and the whirlpool Charybdis were so near to each other in the strait of Messina that a ship, when it would steer clear of Charybdis, struck upon Scylla; and if it would avoid Scylla, it was swallowed up by Charybdis. Hence the proverb, "When we shun Scylla we are lost in Charybdis," signifying that one of two dangers is inevitable.

The Halcy'ones were sea-birds, which were supposed to build their nests upon the waves, and to calm the sea by their presence. Halcyone, wife of Ce'yx, King of Trachin'ia, seeing the corpse of her husband driven on shore by the tide, where he had been shipwrecked on his return from consulting the oracle of Delphi, threw herself into the sea. The gods, pitying the unhappy fate of Ceyx and Halcyone, changed them into the birds called Halcyones, and imparted to them the power of stilling the waves.

The Halcyon of the ancients is supposed to be the king-fisher, an aquatic bird which makes its appearance immediately upon the abatement of storms; thus it was ignorantly presumed to be the cause of allaying tempests.

Pro'teus was a son of Neptune who was intrusted with the care of his flocks, consisting of sea-calves, (phocæ, or seals) and other marine animals. He is represented by the poets as possessing the faculty of changing himself into whatever forms he chose. Hence, a fickle person is frequently called Proteus. History makes mention of a Proteus, King of Egypt, about the time of the Trojan war, who was illustrious for his secrecy, wisdom and foresight.

Proteus was a prophet. When Menelaus was detained on the coast of Africa, on his return from Troy, he wished to consult Proteus. Proteus, however, would not attend to him, so Menelaus and his companions covered themselves with seal skins and appeared to Proteus to be of his flock. In that way they succeeded in securing him, though he assumed sundry forms in order to escape.

Now thronging quick, to bask in open air,
The flocks of ocean to the strand repair.
Couched on the sunny sand the monsters sleep;
Then Proteus mounting from the hoary deep,
Surveys his charge unknowing of deceit.
Pleased with the false review secure he lies,
And leaden slumbers press his drooping eyes.
Shouting, we[1] seize the god; our force to evade,
His various arts he summons to his aid.
A lion now, he curls a surgy mane;
Sudden our bands a spotted pard retain;
Then armed with tusks, and lightning in his eyes,
A boar's obscener shape the god belies.
On spiry volumes, there, a dragon rides;
Here, from our strict embrace a stream he glides.
And last, sublime, his stately growth he rears
A tree, and well dissembled foliage wears.

—*Pope's Homer's Odyssey.*

Har'pies were certain disgusting demons mentioned by Vergil. The Harpies had human faces, but bodies of vultures, with long claws like the talons of carnivorous birds. The Harpies not only injured, but also defiled whatever they lighted upon. They were represented as rapacious and cruel, and as destroying for the mere pleasure of destruction.

These subordinate deities were not all that mythology has recorded. There were various tribes of nymphs. Those who presided over rivers and waters were named Na'ides; those who resided in marshes, Lymni'ades. The wood nymphs were called Dry'ades and Hamadry'ades; the nymphs of the mountains, Ore'ades. Milk, honey, oil, and sometimes goats, were sacrificed to their honor.

[1] Menelaus and his associates.

Rural Deities.

BACCHUS, OR DIONYSUS.

Bacchus, that first from out the purple grape
Crushed the sweet poison of misused wine.
—*Milton's Comus.*

Bac'chus was perhaps some ancient conqueror and civilian of the Eastern nations. The mythologists say that Bacchus was born in Egypt and educated at Nysa in Arabia; that he taught the culture of the grape, and the art of converting its juice to wine, and the preparation of honey; and that he subdued India, Phrygia, Egypt, and Syria. The conquests of Bacchus seem to have been of a pacific nature. They represented the triumph of the useful arts over brute force.

Bacchus, drawn by wild beasts subject to his will, attended by rural deities,—Pan, Sile'nus, and the Sa'tyrs,—and making a peaceable progress from one country to another, exhibits a benefactor and not a disturber of nations. The fir, the ivy, the fig, and the vine were sacred to Bacchus. The goat was slain in his sacrifices, because that animal is injurious to vines.

The festivals of Bacchus were celebrated in the woods. Women were his principal worshipers. His priestesses were called Bac'chæ, Bacchan'tes, and Men'ades. The Bacchæ ran about disguised in the skins of beasts, with disheveled hair, bearing torches in their hands, and waving the thyrsus, and sometimes bearing upon their shoulders young kids for the sacrifice.

The feasts of Bacchus were sometimes noisy, and those who attended them were often intoxicated. These feasts were called Bacchana'lia, Revels, and Orgies. Riot-

ous meetings of those who drink much wine and keep late hours are now often called orgies. The Bacchæ hung little images of Bacchus upon the pine trees when they went into the woods to celebrate his worship.

TO BACCHUS.

Bacchus, on thee we call, in hymns divine,
And hang thy statues on the lofty pine.
Hence plenty every laughing vineyard fills,
Through the deep valleys and the sloping hills,
Where'er the god inclines his lovely face,
More luscious fruits the rich plantations grace.
Then let us Bacchus's praises duly sing,
And consecrated cakes and chargers bring;
Dragged by their horns let victim goats expire,
And roast on hazel spits before the sacred fire.
Come, sacred sire, with luscious clusters crowned,
Let all the riches of thy reign abound;
Each field replete, with blushing autumn, glow,
And in deep tides, by thee, the foaming vintage flow.

—*Pitt's Vergil.*

In the Med'ici gallery, at Florence, is a fine statue of Bacchus by Michelangelo. He is crowned with ivy and vine tendrils. He holds in his right hand a cup, and in his left a bunch or cluster of grapes, of which a little satyr, covered with a goat skin, is endeavoring to get a taste.

Flo'ra was the wife of Zeph'yrus, the goddess of flowers, in honor of whom the Romans celebrated games.

Flora was celebrated at Rome in certain festivals, called the Floral Games. Her head was adorned with a chaplet of roses. She carried in her arms a profusion of flowers, and was young and fair, as became "the queen of all the flowers."

Pomo'na was the goddess of orchards, married to Vertum'nus. The supposed skill of this goddess in the

cultivation of fruit-trees and gardens procured for her great reputation among the Romans, who placed her in the Pantheon, or temple of all the gods. Pomona was represented under the form of a beautiful young woman sitting upon a basket of fruit; and near her stood Vertumnus, in the figure of a young man, holding fruit in one hand and in the other the horn of plenty.

Pria'pus was considered as the god of gardens. He was accounted the son of Venus and Bacchus; and his image, a most hideous mis-shapen figure, was set up to frighten away birds and thieves. The eastern nations worshiped him under the name of Baal-Peor.

Pa'les was the goddess of shepherds and protectress of flocks. Her feasts, called Paril'ia, were celebrated in the month of April, on which occasion no victim was killed and nothing offered but the fruits of the earth. The shepherds purified their flocks with the smoke of sulphur, olive wood, box, laurel, and rosemary. They then made a fire of straw, round which they danced; and afterwards presented to the goddess milk, cheese, prepared wine, and millet cakes. It was during this feast that they celebrated the founding of Rome.

Other rural deities were Anna-Peren'na, nearly the same as Pales; Bubo'na, goddess of herdsmen; Mello'na, of bees; Sei'sa, protectress of corn in the ground; Seges'ta, during the harvest; Tuteli'na, when stored; and Robi'gus, who was invoked to preserve it from the mildew. Populo'nia protected the fruits of the earth from hail and lightning. Pilum'nus presided over the grinding of corn, and Picum'nus over the manuring of lands.

Hippo'na was the goddess of horses and stables; and Colli'na, of hills; while Jugati'nus presided over hillocks.

These were all invented by the Romans, and are not to be met with among the Grecian deities.

The Sat'yrs and Fauns were rural divinities, supposed to inhabit forests and mountains. They were represented as half men and half goats.

Ter'minus was a Roman deity. Numa, finding the laws which he had established for the security of property insufficient, persuaded the Romans that there existed a god, the guardian of boundaries, and the avenger of usurpation. Numa built a temple to him upon the Tarpeian mountain, instituted feasts to his honor, and prescribed the form of his worship. He was represented under the form of an immovable rock. Milk, cakes, and fruit were offered to him, and his image was crowned with flowers and rubbed with oil.

Æ'olus, a son of Jupiter, was god of the winds and tempests, which he was supposed to retain in a vast cave, or to set at liberty at his own will, or at the command of his father.

His children were Bo'reas, the north wind; Aus'ter, the south wind; Eu'rus, the east wind, and Zeph'yrus, the west wind.

Æolus lived in the time of the Trojan war, and reigned over the Æo'lian islands, called, before, the Vulcan'ian. Æolus, possessing penetration and foresight superior to those of his contemporaries, by frequently foretelling the approach of storms seemed to them to be something more than mortal. By attentively observing the direction in which the smoke of volcanoes was driven by the winds, he learned to distinguish those which blew most violently, and were of longest duration. The descendants of Æolus sent colonies into Asia Minor, and

afterwards passed over into Italy. Æolia may be seen in Asia Minor.

PAN.

The god Pan held a principal place among the most ancient divinities. By the poets he is said to be the son of Jupiter and Calis'ta. He was represented under the form of a satyr, half man and half goat, holding in his hand the rural pipe, invented by him, and called Sy'rinx. He was generally venerated by the Arcadians as the head of all the rural deities. In the month of February the Romans celebrated his feasts, which they called Luperca'lia, from the place consecrated to him being supposed to be the same where Romulus and Remus were suckled by a wolf, in Latin *lupus*. The priests of Pan, at Rome, were called Lu'perci.

Pan was regarded as the inspirer of sudden unfounded terror; more especially of the consternation which sometimes turned armies to flight. These frights are called panics. The Athenians had a statue of him, like that of Mars. And in some antique gems and sculptures his figure is nearly as frightful as that of Medusa.

The real origin of Pan was extremely ancient. The Egyptians worshiped the sun as Osi'ris, and the moon as I'sis, and the several parts of the universe under various names; and they adored the whole collectively, under a figure half man and half some other animal. To this deity the Greeks gave the appellation of Pan,—that is, in their language, the whole.

The poets relate that Pan successively loved the nymphs Echo, Syrinx, and Pi'thys. Echo preferred the

beautiful Narcis'sus; who, seeing his own image in a fountain, was so captivated with it that he remained gazing there till he languished and died. Echo pined away with grief for the loss of Narcissus, but being immortal preserved her voice, repeating every sound which reached her.

Syrinx was a nymph in the train of Diana. When pursued by Pan, she fled for refuge to the river Ladon, her father, who changed her into a reed. Pan, observing that the reeds, when agitated by the wind, emitted a pleasing sound, connected some of them together, and formed of them a rural pipe, and named it Syrinx.

Pi'thys was favorable to the god; but Bo'reas, being jealous of this preference, with his powerful blast precipitated her from a rock. While falling, she was changed into a pine tree, which was afterwards sacred to Pan. Milk and honey were offered to this deity.

SILENUS.

Sile'nus was the chief of the Satyrs, the foster-father of Bacchus. They represented him as an old man with a bald head, a flat nose, large ears, and every mark of intemperance. He was generally seen accompanying Bacchus, riding upon an ass, but so intoxicated as to be almost incapable of keeping his seat. Historians give a different account of him. They say that he was a philosopher of great wisdom and learning, who accompanied Bacchus in his expedition to India and was his principal counselor.

Domestic Divinities.

LARES AND PENATES.

The La'res and Pena'tes were Roman gods, who presided over empires, cities, highways, houses, and individuals. Among these divinities were ranked the souls of them who had faithfully served the state; and families placed among them the spirits of their departed friends and relations. They were esteemed as the guardians of houses; were worshiped by the Romans under the figure of small images of human form, and were kept in the most retired part of the edifices. Lamps, the symbols of vigilance, were consecrated to them, and that faithful domestic animal, the dog, was sacrificed to them. When infants quitted one of their first ornaments, called the Bulla, it was deposited before the feet of these domestic deities. During the public feasts of these Lares and Penates, small waxen images of them were suspended in the streets.

The Lares and Penates were represented as young boys, covered with dog-skins, and at their feet was placed the image of a dog. The dog is the emblem of faithful attachment and watchful care, and he is more the friend and guard of man than any brute animal; therefore he was a proper companion of the domestic gods.

The Lares were placed on a hearth in the hall; and on festivals they were crowned with garlands, and sacrifices were offered to them.

The other household gods, the Penates, were worshiped only in an interior apartment called the Penetralia. They were held so sacred by the Romans that the

expression of driving a man from his Penates signified that he was expelled from his home, from his country, and from all that he loved.

Ge'nii were invisible spirits, regarded as the intimate companions of man's thoughts, governing and disposing his mind and his conduct. Every man was supposed to have two Genii. His evil genius disposed him to wrong conduct, and led him to misery; his good genius inspired him with virtuous sentiments, and instructed him in what is excellent in action.

They were represented as young men, holding in one hand a drinking vessel, and in the other a horn of plenty. Sometimes they were depicted under the form of serpents.

The Genii presided over the birth and life of men. Each spot had a local genius—one of the place. Cities, groves, fountains, and hills were provided with these guardians.

It was the custom of the Romans to invoke these Genii on birthdays. The ground was strewed with flowers, and wine was offered to them in cups.

The opinion prevailed that the universe abounded in spirits, presiding over its various parts and movements. Plato, the Greek philosopher, speaks of Gnomes, Sylphs, and Salamanders—the first inhabiting the earth; the second, the air; the third, fire.

AURORA.

Auro'ra was the goddess of morning, and the mother of the winds and the stars. She was represented seated in a light car, drawn by white horses. The clouds dis-

persed at her coming, and she "sprinkled with rosy light the dewy lawn;" Nox and Somnus (night and sleep) fled before her, and the constellations vanished in the heavens as she advanced from the east.

Aurora married Titho'nus, a prince of Troy, and a mortal. Tithonus entreated of his wife to bestow upon him the gift of immortality, and the goddess obtained it for him from the Destinies. But when Aurora presented her petition she forgot to ask for perpetual youth; and Tithonus, though he continued to live for ages, was in such a state of dotage, that is of infirm old age, that he wished rather to die than to live.

Tithonus, according to fabulous story, was transformed to a grasshopper, an insect which the ancients considered as peculiarly happy and long-lived. The Greek poet Anacreon wrote some pretty verses to the grasshopper, which have been translated by Thomas Moore.

ZEPHYR.

Zeph'yr or Zeph'yrus was the west wind. He was represented as a beautiful youth, with a butterfly's wings. He cooled the air by the fanning of his wings during the heat of the summer, and revived the flowers when they fainted under the sun's rays.

Zephyr was married to Flo'ra, the goddess of flowers. He was represented in the octagon temple of Athens, which is called the Temple of the Winds. Zephyr loved young Hy'acinth, who was also beloved by the nymph Echo, and by Apollo. Hyacinth preferred Apollo; but the envious Zephyr applied his strongest breath to a discus which Apollo was throwing, and killed Hyacinth.

The Infernal Regions.

PLUTO.

Plu'to, the supreme ruler of the infernal regions, sometimes called Dis, was the third son of Saturn and Ops. He was represented seated on a throne surrounded with gloomy darkness, his countenance severe and frowning; in his hand a two-pronged fork, or a key, denoting the impossibility of returning from his dominions; his head crowned with the flowers of the narcissus, or with cypress or ebony. Sometimes he was seen in a chariot drawn by black horses, with a helmet on his head, which had the power of rendering him invisible. The victims offered to him generally were black sheep.

The wife of Pluto was Proserpina; her history is related with that of her mother, Ceres. The following verses describe the rape of Proserpina:

——In Sicilia's ever-blooming shade,
When playful Proserpine from Ceres strayed,
Led with unwary steps her virgin trains,
O'er Etna's steeps, and Enna's golden plains;
Plucked with fair hand the silver blossomed bower
And purple mead—herself a fairer flower;
Sudden, unseen amid the twilight shade,
Rushed gloomy Dis, and seized the trembling maid.
Her starting damsels sprung from mossy seats,
Dropped from their gauzy laps their gathered sweets,
Clung round the struggling nymph, with piercing cries
Pursued the chariot and invoked the skies.
Pleased as he grasps her in his iron arms,
Frights with soft sighs, with tender accents charms.
The wheels descending rolled in smoky rings;
Infernal Cupids flapped their demon wings;
Earth with deep yawn received the fair, amazed,
And far in night celestial beauty blazed.

—*Botanic Garden, Canto IV.*

At hell's dread mouth a thousand monsters wait;
Grief weeps, and Vengeance bellows in the gate:
Base Want, low Fear, and Famine's lawless rage,
And pale Disease, and slow repining Age.
Fierce, formidable fiends, the portal keep;
With Pain, Toil, Death, and Death's half-brother, Sleep.
There, Joys, embittered with Remorse, appear;
Daughters of Guilt! here storms destructive War;
Mad Discord there, her snaky tresses tore;
Here, stretched on iron beds, the Furies roar.

The Infernal Regions were the place of reception for souls who had lived upon the earth. Immediately upon death, according to the notions of the Greeks, spirits were conveyed by Mercury to the care of Cha'ron, who transported them across the river A'cheron, to the shore of eternity. They then proceeded to the tribunal of the judges of the dead, and were sentenced, according to their past conduct, either to heaven or to hell.

It was a superstition of the Greeks that the souls of the uninterred, or neglected dead, wandered about for a whole century without being admitted to the joys of heaven. On this account all were anxious to pay respect to their departed friends. When they died at home the survivors sometimes interred the deceased, and sometimes they erected a pyre, or pile of wood, upon which the body was laid and consumed to ashes. These ashes were committed to an urn, and deposited with the remains of others of the same family. When a man perished at sea, or in an unknown spot, his friends would erect some monument in honor of him to satisfy his manes, or parted soul.

The entrance to the infernal regions was called Aver'nus. Before it were stationed a multitude of frightful forms, which produce misery and death. These were

Diseases, Old Age, Terror, Hunger, Discord, and the Furies—terrible women, with snakes for hair, and whips of scorpions in their hands. The palace of Pluto, the sovereign of these dreary realms, was guarded by Cer'berus, an enormous dog with three heads, one of which was always upon the watch.

Not far from the abode of Pluto was the tribunal or judgment-seat of Mi'nos, E'acus, and Rhadaman'thus, who pronounced sentence upon the dead. Tartarus was an immense and gloomy prison, to which the wicked were doomed. It was surrounded by triple walls of solid brass, beneath which rolled the fiery waves of Phleg'ethon; and further distant was the stagnant marsh of Cocy'tus. In this forlorn region were the River Styx, whose waters were of inky blackness, and Le'the, the stream of oblivion, or forgetfulness. To drink of Lethe made one forget all that was past.

It was believed by many that the departed were liberated from a state of punishment after a thousand years; that they drank of Lethe, forgot their sufferings, and were removed by the gods to some happy state of existence.

The poet Vergil describes the descent of the hero Æneas into hell, and thus it appears to him:

Now to the left Æneas darts his eyes,
Where lofty walls with triple ramparts rise.
There rolls fierce Phlegethon, with thundering sound,
His broken rocks, and whirls his surges round.
On mighty columns raised sublime, are hung
The massy gates, impenetrably strong.
In vain would men, in vain would gods essay,
To hew the beams of adamant away.
Here rose an iron tower: before the gate,
By night and day a watchful Fury sate,

The pale Tisiph' one;[1] a robe she wore,
With all the pomp of horror, dyed in gore.
Here the loud scourge, and louder voice of pain,
The crashing fetter, and the rattling chain,
Strike the great hero with the frightful sound,
The hoarse, rough, mingled din, that thunders round.
—*Pitt's Vergil.*

JUDGES OF THE DEAD.

High on a throne, tremendous to behold,
Stern Minos waves a mace of burnished gold;
Around ten thousand thousand spectres stand,
Through the wide dome of Dis, a trembling band.
Still as they plead, the fatal lots he rolls,
Absolves the just and dooms the guilty souls.

The judges of the dead,—Mi'nos, Rhadaman'thus, and E'acus,—held their tribunal in a place called the Field of Truth, where no falsehood could be heard, and no misrepresentations deceive. The judges were reputed to have been men—kings, who ruled upon the earth with such integrity and wisdom that it pleased the supreme deity to appoint them judges of the dead.

The probable truth about Minos is that he was an ancient king of the island of Crete. He governed his kingdom with such skill and justice that his laws became celebrated all over Greece, and continued in operation for centuries after his death.

THE FURIES.

The Furies were supposed to be ministers of the vengeance of the gods, especially employed in punishing the wicked upon earth, and after death. The Furies were women, commonly represented with torches in their hands, and also carrying whips of scorpions.

[1] One of the Furies.

Tisiph'one, Megæ'ra, and Alec'to were the names of these avengers; they were daughters of A'cheron and Night. Their names signify rage, slaughter and envy. The Greeks called them Di'ræ, and sometimes Erin'nes, disturbers of the mind.

When the Furies punished men with obvious compassion they were called Eumen'ides, or the Mild. In this case they were supposed to be appeased by Minerva, as it would be the part of wisdom to say, The guilty who are punished suffer enough; comfort them, give them opportunity to reform. The pain which their guilt has caused is sufficient to induce them to be virtuous hereafter.

Besides the Furies, Nem'esis may be reckoned among the avenging deities. She presided over the punishment of guilt. She is represented as traversing the earth with great diligence, in search of the wicked; furnished with wings, a helm, and a chariot wheel, to signify that no place could secure the guilty from her pursuit. As a daughter of Astre'a, or Justice, she rewarded virtue, while she punished vice with unrelenting severity.

THE PARCÆ, OR VATES (FATES).

The Fates, or Destinies, called also Va'tes, Parcæ, and the Fatal Sisters, were, like the Furies, three in number, Clo'tho, Lach'esis and At'ropos. They were supposed to preside over the life of man, from his birth to his death, and to put an end to his life by cutting off a thread.

> Stern Clotho weaves the checkered thread of life;
> Hour after hour the growing line extends,
> The cradle and the coffin bound its ends.

Clotho held the distaff; Lachesis turned the spindle; Atropos cut the thread. Happy days were spun out of gold and silver, while the thread of sorrow was of black worsted. The Fates were represented as three women bending under the weight of years. Clotho wore a robe of various colors, and a crown composed of seven stars. The robe of Lachesis was spangled with stars, and near her lay a number of spindles. Atropos, clothed in black, held the fatal shears, ready to cut the thread of life.

Besides those which have been enumerated as infernal deities were Nox, or Night, Death, and "Death's half-brother, Sleep."

Nox, or Night, was the daughter of Chaos. She was represented in a long black veil spangled with stars, traversing the expanse of the firmament in a chariot of ebony.

Mors, or Death, was a daughter of Nox, depicted in the form of a skeleton, wearing a black robe covered with stars; having wings of an enormous length; her fleshless arms supporting a scythe.

To these terrible deities no altars were ever raised. Trenches were cut in the earth, into which was poured the blood of black sheep or heifers. During the prayers the priest lowered his hands towards the earth, instead of raising them towards heaven. Being regarded as implacable, these deities were objects of great terror. No hymns were composed to their honor, and no temples were dedicated to them.

CRIMINALS PUNISHED IN THE INFERNAL REGIONS.

Among the most memorable of the criminals punished in the infernal regions were the Titans. They were represented as being precipitated into Tar'tarus for having made war against Jupiter and the gods; they were At'las, Bria'reus, Gy'ges, Iape'tus, Hype'rion, and Oce'anus. Some poets speak of them as whelmed beneath Sicily, and pretend that the dreadful eruptions of Etna are occasioned by their violent struggles.

SISYPHUS.

Sis'yphus, for having attempted to deceive Pluto, was condemned to the never-ceasing labor of rolling an enormous rock up to the summit of a steep mountain.

> With many a weary step, and many a groan,
> Up the high hill he heaves a huge, round stone;
> The huge, round stone, resulting with a bound,
> Thunders impetuous down, and smokes along the ground.
> Again the restless orb his toil renews,
> Dust mounts in clouds, and sweat descends in dews.

PHLEGYAS.

Phleg'yas, a son of Mars, for having set fire to the temple of Apollo, at Delphi, was sentenced to hell, and was placed under a vast stone, which was suspended over his head, perpetually threatening to fall and crush him beneath its weight.

TITYUS.

The giant Tit'yus, a son of Jupiter, whose body covers nine acres, was slain by the arrow of Apollo, because he

dared to insult Diana, and was thrown into Tartarus, where vultures unceasingly prey upon his liver, which is continually renewed.

> There Tityus, large and long, in fetters bound,
> O'erspreads nine acres of Infernal ground;
> Two ravenous vultures, furious for their food,
> Scream o'er the fiend and riot in his blood;
> Incessant, gore the liver in his breast;
> The immortal liver grows, and gives the immortal feast.

Ixi'on, who offended Jupiter by an insult offered to Juno, was bound to a wheel surrounded with serpents, and perpetually turning over a river of fire.

TANTALUS.

Tan'talus, King of Phrygia, for having savagely murdered his own son, Pe'lops, and served up his body at a banquet of the gods, was condemned to the ever-enduring pain of parching thirst and ravenous hunger. He was plunged in water and surrounded with delicious food, yet he was not permitted to reach either.

"I saw," said Ulysses, as Homer makes him describe the infernal regions, "the severe punishment of Tantalus. In a lake whose waters approached to his lips, he stood burning with thirst without the power to drink. Whenever he inclined his head to the stream some deity commanded it to be dry, and the dark earth appeared at his feet. Around him lofty trees spread their fruits to view; the pear, the pomegranate, and the apple. The green olive and the luscious fig quivered before him, which, whenever he extended his hand to seize them, were snatched by the winds into clouds and obscurity." —Translation: "Rambler," No. 163.

There, Tantalus, along the Stygian bound,
Pours out deep groans; his groans through hell resound.
E'en in the circling floods, refreshment craves,
And pines with thirst, amidst a sea of waves.
When to the water, he his lip applies,
Back from his lip the treacherous water flies.
Above, beneath, around his hapless head,
Trees of all kinds delicious fruitage spread.
The fruit he strives to seize; but blasts arise,
Toss it on high, and whirl it to the skies.

THE DANAIDES.

The Dana'ides were the fifty daughters of an Egyptian prince. Da'naus emigrated from Egypt to Argos in Peloponnesus; thither he was followed by the fifty sons of his brother Egyptus, who married the daughters of their uncle. For some cause, not precisely told by the mythologists, Danaus ordered his daughters to murder their husbands. They all, except one, obeyed this inhuman order, and as punishment for their crime were sentenced to the continued toil of filling with water vessels which had no bottom.

CERBERUS.

Cer'berus was a dreadful three-headed mastiff, placed as a sentinel before the gates of hell. At the entrance of Pluto's palace the tremendous keeper of these gloomy abodes was stationed. He fawned upon those who entered, but tore all who attempted to return.

Hercules was commanded to bring Cerberus into upper air, and descended to hell for that object. Cerberus, at sight of Hercules, crouched under the throne of Pluto, but the hero was permitted to take him. From

the foam of his mouth, which dropped upon the earth, sprung the deadly poison, aconite.

ELYSIUM.

The heathen heaven was called the Elys'ian Fields. The Elysian Fields were the final abode of virtuous men and women.

> Patriots, who perished for their country's right,
> Or nobly triumphed in the field of fight:
> There holy priests, and sacred poets stood,
> Who sang with all the raptures of a god:
> Worthies, who life by useful arts refined;
> With those, who leave a deathless name behind,
> Friends of the world, and fathers of mankind.

Elysium was represented to be a beautiful country, in which perfect peace prevailed. The air was delicious, and was never disturbed by storms. The sunshine was unclouded, and delicious fruits and odorous flowers constantly regaled the happy inhabitants. These were gratified by the society of each other, and by those occupations that had been agreeable to them during their lives.

Plu'tus was the god of riches. He was represented as blind, to signify that wealth is dispensed to the good and bad indifferently.

Fortune was a goddess who distributed her favors without judgment. She was represented with a bandage over her eyes.

The ancients personified many virtues and blessings, and erected temples to these abstractions.

Virtue, Good Fortune, Hope, Eternity, Concord, Time, Thought, Filial Piety, Compassion, Fidelity, Lib-

erty, Silence, Licentiousness, Modesty, Justice, Providence, Opportunity, Fear, Flight, Paleness, Discord; all these were personified, and honored under their respective emblems, or appropriate representations.

Co'mus and Mo'mus were social divinities. The English poet Milton has made all readers of poetry acquainted with Comus. Milton's "Masque of Comus" describes him as the son of the enchantress Cir'ce, and as the god of low pleasure, who transformed men to brutes, though they remained ignorant of their transformation.

Escula'pius, the son of Apollo and Coro'nis, was the god of physic. Being exposed upon a mountain immediately after his birth, he was nourished by a goat. A shepherd discovering him, surrounded by rays of light, carried him home and committed him to the care of his wife. He was afterwards placed under the tuition of Chiron, the Centaur. At Epidaur'us he was worshiped under the form of a serpent, and sometimes under that of an old man holding a staff encircled by a serpent.

Esculapius was probably only an excellent physician, but ignorant men mistook his skill for a supernatural power, and exalted him to the rank of a god.

ECHO.

Ech'o was the daughter of Air and Earth. Juno condemned her to repeat the last syllable of all she should hear said. Echo loved the beautiful Narcissus, but he despised her. Echo was so afflicted at the treatment she received from Narcissus that she pined entirely away, nothing of her remaining but her voice. She still haunts

rocks and solitary places, and still repeats the last words of others.

The nymphs, companions of Echo, entreated Love to punish Narcissus for his contempt to her. The god granted their prayer, and conducted Narcissus to a fountain side. In the fountain Narcissus beheld the reflection of his own face and form; it was more lovely than any object he had ever seen; he desired above all things to possess the beautiful image. It was but a shadow; he died of grief because he could not obtain the reality of so charming a figure.

Mor'pheus, the minister of Som'nus, or Sleep, is represented with the wings of a butterfly, to express his lightness. He holds in his hand a bunch of poppies, which he shakes over the eyelids of those whom he would put to sleep.

Dreams were the children of Somnus. The poets imagined that dreams were good or evil, true or deceitful. True dreams were supposed to pass from the cave of Somnus through gates of horn, to announce future blessings, or to warn men of impending dangers. False dreams passed through a gate of ivory, and suggested imaginary evils. False dreams are represented as hunting the couch of the slumberer and were known by bat's wings, of a black color.

THEMIS AND NEMESIS.

The'mis, or Astre'a, is the personification of Justice. She was the daughter of Uranus and Gæa. The figure of Justice ordinarily bears a balance in one hand and a sword in the other, and her eyes were covered with a bandage.

These emblems express the attributes of Justice. Public justice decides which of two parties are right. She punishes the guilty, and acquits and relieves him who is innocent and falsely accused. The balance which Justice bears intimates that she weighs, or deliberates upon, all that two parties claim for themselves; the sword shows her power to punish the guilty; and the bandage, and her consequent blindness, show that she cannot see the bribes or the supplications of those who might dispose her to be partial.

Astre'a descended from heaven in the Golden Age, that she might dwell among men; but, says the mythology, she has sometimes been driven into solitudes, and now comes among men not only as a friend, but as an avenger.

Nem'esis, the goddess of divine vengeance, or retributive justice, punishes those who are ungrateful to Providence; who neglect their own minds; who abuse the blessings which they possess; who are hard-hearted, and who persevere without compunction in evil courses. The character and office of Nemesis show that the ancients admitted the moral government of the world by a superior power.

FAME.

Fame is the report men make of actions good or bad. The celebrity or praise of greatness is renown. Fame, or Renown, is the messenger of Jove. Poets represent her as a female with innumerable wings, and as many voices. She flew in every direction, she repeated ten thousand times the truth or the falsehood she designed to spread abroad. It was equally her office to delight

and to deceive mankind. Fame carried a trumpet in her hand, to denote the loudness of her report. A figure of Fame was often fixed to the triumphal car of the Roman warriors.

FORTUNA.

Wealth and poverty are variously distributed in the world. Some men abound with superfluities, others suffer want. The ancients thought that a blind goddess dispensed or denied riches to whom she pleased; and that she gave to the good or bad equally, without regard to the merit of either, what she pleased. They represented Fortu'na, as they called this blind goddess, turning a wheel, which raised up some persons, and threw down others at the same time.

ENVY AND DISCORD.

Envy was personified by the poets of antiquity.

She was a frightful woman, repining always at the happiness of others, and endeavoring to injure those she hated. Envy was the daughter of Night. Her girdle was a serpent, and snakes hissed in her hair.

Discord was a malevolent female deity, who excited quarrels and wars. Jupiter banished her from heaven, because she created ill-will and contention among the gods.

HYGEIA.

The Greeks worshiped health under the name of Hyge'ia. The Romans call her Sa'lus. She had a temple

at Rome, and her priests offered up supplications to her for the health of all people. The Romans regarded this deity with high respect.

SOMNUS.

Som'nus, the god of sleep, son of Nox, was represented as a child in a profound sleep, holding in his hand poppies, which serve also for his pillow.

Somnus, or sleep, is called by Homer "Death's half-brother, Sleep." One of the ancients called Sleep the happy king of gods and men, because he supposed the immortals, except Jupiter, like men, forgot their existence and refreshed their powers in salutary sleep.

Ov'id represents the cave or dwelling of Somnus to be in the country of Cimme'ria. Into this cave the sun never shone, and perfect stillness prevailed, except the soft murmuring of the river Le'the; poppies and somniferous herbs grew at its entrance. Here on a bed of black plumes Somnus reclined, and hence he despatched true or false dreams, to comfort or disturb mankind as pleased him.

QUESTIONS.

1. Who was Polyphemus?
2. Who were the Tritons?—the Sirens? How does Milton describe the music of the Sirens?
3. Who was Scylla? What does the fable of Scylla signify, and who was Charybdis? What proverb is derived from the fable of Scylla and Charybdis, and what is its meaning?
4. What were the Halcyones? What is the truth concerning the Halcyones?
5. Who was Proteus? What is Homer's description of him?

6. Were there other inferior deities who presided over different parts of nature?

7. Who were the Harpies, and what was their character?

8. Who presided over the waters and the woods?

9. Who was Bacchus? Was he a hostile conqueror?

10. What do the conquests of Bacchus exhibit? Where, and by whom, were his feasts celebrated? What was the character of the rites of Bacchus?

11. How did Vergil praise Bacchus?

12. Who was Flora?—Pomona?

13. Who was Priapus?—Ples?

14. Who were other rural deities?

15. Who were the Fauns and Satyrs?

16. Who was Terminus?

17. Who were Æolus and his children? What fact in history is connected with Æolus?

18. Who was Pan? Was he regarded as the inspirer of false fear? What was the Egyptian Pan? Whom did Pan love, and what became of her?

19. What was the origin of Pan's pipe?

20. Who transformed Pithys?

21. Who was Silenus?

22. Who were the Lares and Penates? How were the Lares represented? How were the Penates worshiped?

23. Who were the Genii? Did the Genii preside over places as well as persons? How were the Genii worshiped, and what was the opinion of the ancients respecting spirits?

24. Who was Aurora, and how is she represented?

25. What is the story of Tithonus? How was he transformed, and who wrote verses to the grasshopper?

26. Who was Zephyr? To whom was he married, and whom did he love?

27. Who was the presiding deity of hell, and how was he represented?

28. Who was Pluto's wife, and how is she described?

29. What were the infernal regions?

30. What did the ancients believe respecting funeral honors?

31. Who stood at the entrance of hell?

32. What were Tartarus and the rivers of hell?

33. Did the ancients presume that the punishment of the wicked was eternal?

34. How has Vergil described Hades, or Hell? Who were the judges of the dead?

35. What is the probable story of Minos?

36. Who were the Furies? What were their names?

37. Had the Greeks any notions of God's government like those expressed in the Scriptures?

38. What were the Furies sometimes called?

39. Who was Nemesis?—the Fates?

40. Who was Nox?—Mors?

41. What was the worship paid to the infernal deities?

42. Who were the more remarkable criminals punished in the infernal regions?

43. Who was Phlegyas?—Tityas?—Ixion?—Tantalus?

44. Who were the Danaides?

45. What was Cerberus? Who dragged Cerberus from hell?

46. Whence is the notion of immortality derived? Did the ancients believe in a future state of rewards and punishments? Who established the doctrine of immortality?

47. What was the heathen heaven called, and who were admitted to it?

48. How was Elysium represented?

49. Who was the god of riches? How was he represented?

50. Who were Comus and Momus? What really changes the nature of men to that of brutes?

51. Who was Esculapius reputed to be? What is probable of Esculapius?

52. Who was Echo? Was Narcissus punished for his contempt of her?

53. Who was Morpheus? What were dreams supposed to be?

54. Who was Astrea?

55. What do the emblems which the figure of Justice bears express?

56. When did Justice descend from heaven?

57. Who was Nemesis, and what were her attributes?

III. Demigods and Heroes.

Besides the divinities already described, the Greeks offered worship to heroes, or men who had rendered eminent services to society. In what manner they were led to this worship is told in the following history of Her'cules.

Hercules was the principal hero of the Greek mythology. The early story of all nations is poetical, a mixture of facts and fables; and the story of these heroes or demigods is recorded principally by the poets of Greece and Rome.

Hercules, one of the most renowned of the heroes of antiquity, was reputed to be the son of Jupiter and Alcme'na. From his birth Hercules was favored with extraordinary abilities; but notwithstanding his strength, courage, and accomplishments, he was destined by the will of Jupiter to be subject to Eurys'theus, King of Ar'gos and Myce'næ.

The first exploit which is related of the infant Hercules was the strangling of two serpents while he was in his cradle. Juno, who hated Hercules, sent the serpents to destroy him; but when they aimed at him their dreadful stings, the fearless babe, with his little hands, squeezed them to death, while his elder brother, Iphic'lus, who saw the deed, ran about shrieking through fright.

Hercules was early instructed in the arts practiced in that obscure age (perhaps twelve centuries before Christ). Cas'tor, the son of Tyn'darus, taught him how to fight. Eury'tus instructed him to shoot with the bow and arrow; Antylo'cus, to swim; Li'nus, to play upon the

harp; and Eumol'pus, to sing. Like some of his illustrious contemporaries, his education was finished under Chi'ron the Centaur.

Hercules was reared at Thebes, and at the age of eighteen killed a furious lion, which devastated the country round Mount Cith'ron. He next killed Ergi'nus, who demanded of the Thebans the tribute of a hundred oxen, because a Theban had slain his father. These public services induced Creon, King of Thebes, to bestow upon him his daughter in marriage, and to intrust him with the government of his kingdom.

When Eurystheus heard that Hercules was thus exalted, he commanded him to appear at Myce'næ and perform twelve most arduous labors, Eurystheus reminding him at the same time that Jupiter had given him the power to command him. Hercules upon this lost his senses, but Apollo restored to him his reason and admonished him to submit to the will of the gods.

Thus instructed, Hercules resolved to bear with fortitude whatever trial gods or men should impose upon him. When he undertook the enterprises commanded by Eurystheus, the gods armed him for his labors. Minerva gave him a helmet and coat of mail; Mercury, a sword; Neptune, a horse; Jupiter, a shield; Apollo, a bow and arrow; and Vulcan, a golden cuirass and brazen buskins.

The first labor of Hercules was the killing of the lion of Neme'a, which ravaged the neighborhood of Mycenæ. Hercules, not able to kill the lion with his club, pursued him to his den and choked him to death. Hercules ever after clothed himself in the skin of the Nemean lion.

The second labor of Hercules was the destruction of the Hy'dra of the Lake of Ler'na, a monster with a mul-

titude of heads. As soon as one of these heads was struck off, two others immediately sprung up. But Hercules was enabled to the assistance of his friend Io'las to despatch the enemy. As fast as Hercules struck off a head, Iolas seared the place with a hot iron. Hercules soon killed the Hydra. He afterwards dipped the points of his arrows in the gall of the Hydra, which was a mortal poison and caused the wounds inflicted by the arrows to produce instant death.

The third labor was to take, and bring alive to Eurystheus, a stag consecrated to Diana. This stag had golden horns and brazen feet, and was of incredible swiftness. After a chase of a year Hercules succeeded in taking it. Diana reproved Hercules for this act; but he pleaded the command of a severe task-master, and the goddess forgave him.

The fourth labor of this hero was also to take alive a wild boar. This boar ravaged Eryman'thus in Arcadia, and Hercules succeeded in seizing him in a snow-bank.

The fifth labor was the cleansing of the stables of Au'geas, where 3,000 oxen had been confined many years. This was effected by turning a river through the stables.

For his sixth labor Hercules was ordered to kill some carnivorous birds which devoured human flesh, and haunted the neighborhood of Lake Stym'phalus in Arcadia. This being accomplished, the seventh labor was the taking of a wild bull of Crete.

The eighth labor of Hercules was to obtain the mares of Di'omed, which preyed upon men. Hercules secured these animals, and gave them Diomed for a respast.

The ninth labor was to get possession of a girdle

belonging to Hippoly'te, a formidable queen of the Amazons, a nation of warlike females. After Hippolyte was conquered, Hercules presented her to The'seus, King of Athens, for a wife.

The tenth labor was to kill Ger'yon, King of Ga'des, in Spain, and to bring his flock to Eurys'theus.

The eleventh labor was to obtain golden apples from the garden of the Hesper'ides. The Hesperides were nymphs intrusted by Jupiter with the care of some golden apples which were guarded by a dragon. Hercules repaired to Atlas, the giant, for information concerning these apples, and took from him the burden of the earth which he bore upon his shoulders, while Atlas procured the apples.

The twelfth and last labor of Hercules was to bring up to earth the three-headed dog Cer'berus, which guarded the entrance of hell.

The Twelve Labors are not the only exploits of Hercules; many others are related of him. When Hercules was driving the herds of Geryon through Italy, Ca'cus, a formidable robber, stole some of the cows and concealed them in a cave; but the cows replied to the lowing of Hercules' oxen, so that Hercules discovered the theft, pursued Ca'cus, broke into his retreat, and strangled him, though the latter vomited fire and smoke.

Hercules delivered Hesi'one, daughter of Lao'medon, King of Troy, from a sea monster, which would have devoured her.

It is related that the Achelo'us, a river of Epi'rus, which divides Acarna'nia from Æto'lia, was once transformed into an ox, and encountered Hercules as an adversary. Hercules conquered Achelous and broke off his

horn. This horn was picked up by the nymphs, filled with fruits and flowers, and presented to Plenty, as her emblem.

This allegory seems to signify that Hercules checked the inundation of a river; and that when the waters had subsided, the soil, which had been overflowed, produced fruits and flowers.

Before the time of Hercules, the ancients pretended that the Mediterranean was an immense lake, but that Hercules tore open the western extremity, at the present strait of Gibraltar, and formed a communication between the Mediterranean and Atlantic.

The disunited coasts were called the Pillars of Hercules and were separated by a space of eighteen miles. The promontory of Africa thus produced was Mount Aby'la; that of Spain, where Gibraltar now stands, Mount Cal'pe.

Hercules killed Antæ'as, a giant of Lyb'ia, a son of the Earth. He was a powerful wrestler and was assisted by Terra, but Hercules lifted him up from the ground, and strangled him.

Hercules wished to marry the Princess I'ole, but her father, Eury'tus, refused her to him. He then once more lost his reason, and showed some disrespect to the Pythia, at Delphi. Apollo caused him to be sold as a slave to Om'phale, Queen of Lydia. In the service of Omphale, it is said, Hercules forgot his former habits, and, confining himself to the conversation of Omphale, used to employ himself in spinning.

When Hercules returned to Peloponnesus, he married Deiani'ra, a princess of Æto'lia. Having accidentally killed a man at the court of his father-in-law, Hercules

was obliged to leave the place, and he took with him his wife. On his journey, being obliged to swim across the river Eve'nus, he placed Deianira on the back of the centaur Nes'sus. When they reached the shore, Nessus offered to carry off Deianira, but Hercules aimed at him one of his poisoned arrows and killed him. The dying Nessus, unobserved by Hercules, offered a poisoned robe to Deianira, telling her that if her husband should ever cease to love her, if she could contrive to put that garment upon him, it would revive his attachment to her.

After that time, Hercules, remembering that the father of Iole had refused him his daughter, took upon himself to make war upon that king, and killed him and his three sons. Iole, therefore, fell into the hands of her father's murderer, and was carried by him to his house as a domestic slave.

Hercules soon preferred Iole to Deianira; and the latter, grieved to be deprived of her husband's affections, bethought herself of the robe of Nessus. By some artifice Deianira prevailed upon her husband to put on this robe; but no sooner was he arrayed in it than the poison penetrated his body, and threw him into mortal agonies.

Tortured by a slow but fatal disease, Hercules prayed to Jupiter, and prepared himself for death. He gave his bow and arrows to Philocte'tes, pulled up trees by the roots, and erected for himself a funeral pile upon Mount Œ'ta. He then spread his lion's skin upon his pile, sustained himself upon his club, and demanding of Philoctetes to set fire to the pile, he expired in the flames, and was received by the gods in heaven. Hercules is sometimes called Alci'des.

Hercules was worshiped after his death. He was often invoked by people who wanted assistance in their weakness, as by the wagoner in Æsop's fables.

It is represented by the historian Xen'ophon that when Hercules was young, two females once appeared to him. One was Virtue, who proposed his arduous duties; the other was Pleasure, who offered to his acceptance an easy and indolent life; but he chose rather to perform the part of a deliverer of mankind.

The fables which are related concerning Hercules are perhaps tales of eminent services rendered by some good and powerful man to his fellow-creatures. Eurystheus probably represents the dictates of his conscience, which commanded him to severe toils in the service of society; and Omphale may be the love of pleasure, which sometimes made him remit his exertions, and indulge himself for a time in repose and amusement. It was said that Omphale sometimes put on the armor of Hercules and ridiculed him as he sat at her distaff.

It has been mentioned that one of the exploits of Hercules was taking the girdle of Hyppol'yte, queen of the Am'azons. The Amazons were reputed to be a nation of masculine females, who lived near the river Ther'modon in Cappado'cia of Asia Minor.

The Amazons admitted no men into their society. All their life was employed in war and martial exercises. The story of the Amazons is probably a fiction, but the frequent mention of them in various books makes it necessary to understand what is meant by the Amazons. At the present time, by an Amazon, we express the idea of a bold woman, without any female refinement.

LABORS OF HERCULES.

The mighty Hercules o'er many a clime
Waved his vast mace in virtue's cause sublime,
Unmeasured strength with early art combined,
Awed, served, protected, and amazed mankind.
  First, two dread snakes, at Juno's vengeful nod,
Climbed round the cradle of the sleeping god;
Waked by the shrilling hiss and rustling sound,
And shrieks of fair attendants trembling round,
Their gasping throats with clinching hands he holds;
And death untwists their convoluted folds.
  Next in red torrents from her sevenfold heads
Fell Hydra's blood on Lerna's lake he sheds;
  Grasps Achelous with resistless force
And drags the rolling river to his course;
  Binds with loud bellowing, and with hideous yell
The monster Bull, and threefold Dog of hell.

Then where Nemea's howling forests wave,
He drives the lion to his dusky cave;
Seized by the throat, the growling fiend disarms;
And tears his gaping jaws with sinewy arms;

  Lifts proud Antæus from his mother plains,
And with strong grasp the struggling giant strains;
Back falls his fainting head, and clammy hair,
Writhe his weak limbs, and flits his life in air;
By steps reverted, o'er the blood-dropped fen
He tracks huge Cacus to his murderous den.
Where, breathing flames through brazen lips, he fled,
And shook the rock-roofed cavern o'er his head.
Last, with wide arms the solid earth he tears,
Piles rock on rock, on mountain mountain rears;
Heaves up huge Abyla on Afric's sand,
Crowns with high Calpe, Europe's salient strand;
Crests with opposing towers the splendid scene:
And pours from urns immense the sea between.
  Loud o'er her whirling flood Charybdis roars,
Affrighted Scylla bellows round his shores,
Vesuvius groans through all his echoing caves,
And Ætna thunders o'er the insurgent waves.

—*Botanic Garden, Canto I.*

BELLEROPHON.

To the Court of King Proe'tus and Queen Ante'ia came, one time, the prince of Beller'ophon of Cor'inth, the grandson of King Sis'yphus. He was a refugee because of an accidental homicide. He had killed his brother while hunting; and since only the *acts* of men were considered in the ancient days, he was deemed a murderer. Queen Anteia fell in love with the young stranger, who did not return her affection; and then, in her rage, she falsely accused him of crime. Proetus thereupon sent Bellerophon to King Ioba'tes, of Lyc'ia, with a sealed letter which was to deliver him to death. Instead of killing the young prince, Proetus sent him to fight a dreadful monster known as the Chimae'ra, which is depicted as a compound of lion, goat, and dragon. The tail of this monster was a horrid serpent. No one before had ever escaped death who fought the Chimaera. Bellerophon was in love with the king's daughter, Philon'öe, and was nerved to undergo the conflict for her sake. Minerva appeared to him, and gave him a bridle to be used in controlling Peg'asus, the winged horse which sprang from the sea. Bellerophon went to the spring or fountain of Hippocre'ne, where Pegasus often came to drink. The prince leaped upon the back of Pegasus and sought the Chimaera, which he soon vanquished. King Iobates then sent Bellerophon to fight the Amazons, who likewise were defeated. Crazed by ambition, the young prince, after his marriage to Philonoe, again rode Pegasus, and bounded into the high heavens; but he fell from the horse, and was blinded by his fall.

A natural explanation of the story of Bellerophon is that he is a Solar Myth, representing the passage of the sun through the heavens, and the struggle of the rays of light to overcome the dark clouds and the night.

MELEAGER AND ATALANTA.

Melea'ger was the son of Oene'us and Althae'a, who were the king and queen in the country of Ætolia. When he was but a small infant his parents learned from some oracle that he could live only as long as the stick of wood which was burning upon the hearth should last. Quickly his mother thrust the burning wood into water, thus quenching the flames; and she resolved to preserve it with the greatest care. When Meleager was a young man he joined the Argonautic expedition. While the men were away on this expedition the country about Cal'ydon was ravaged by a huge and terrific boar, which devoured the people and the flocks, and ravaged the fields. When Meleager returned he organized a company of hunters to undertake the task of destroying this frightful beast. Many distinguished heroes joined in this famous Calydonian Hunt, as it is called. Among the most notable were the famous princess Atalan'ta of Arcadia, and the twin heroes, Castor and Pollux. When a babe, Atalanta had been exposed to the wild beasts of the mountain by her cruel father; but she had been found and protected by a great she-bear.

The boar was found by the hunters, and gave them a great chase through all the fields and forests of the country. Atalanta came up with it and gave it such a

wound that it must have died; but the princess herself would doubtless have lost her life had she not been rescued by Meleager. When the pelt was removed from the boar the princess presented it to the hero. This angered the uncles of Meleager; and they quarreled with the prince, and were both slain. When Meleager's mother heard of this she was so enraged at the loss of her brothers that she threw the quenched firebrand upon the fire of the hearth, and saw that it was immediately consumed. Of course, in such a story Meleager must die, in order that the words of the oracle might be fulfilled. This happened, we are told; and when his mother reflected upon what she had done she was so torn with remorse that she committed suicide.

The heroine Atalanta was much sought for by suitors for her hand. She challenged them to a foot race, upon the condition that those who were beaten in the race must lose their lives. Atalanta herself would have beaten all the suitors in the race but for the strategy of one of these, Hippome'nes by name (sometimes called Mila'nion), who carried, concealed in his clothing, three golden apples given him by Venus. These he dropped, one at a time; and since Atalanta stopped to pick each one of them up, she was only the second in the race, which was won by Hippomenes. The latter claimed her for his bride, and they were married. But she afterwards incurred the enmity of Venus, and that goddess transformed the couple into lions, which drew the chariot of Cybele. Atalanta's race is celebrated in art, being the type of a race for life.

CENTAUR.

Chi'ron, the preceptor of Hercules, Achilles, and others of their class, was one of a fabulous race, the Cen'taurs. The Centaurs were represented to have the head and body of a man, terminated by the body and limbs of a horse.

This fable represents the people of Thessaly, who first bestrode the horse, and made him serviceable to man. Rude and ignorant people, when they first behold a man and horse thus coupled, imagine them to be one being. From a misconception of this sort arose the fable of the Centaurs.

JASON.

Ja'son is known chiefly as the chief of the Argonaut'ic expedition. This expedition was probably the first considerable voyage undertaken by the Greeks to buy and sell; to exchange the commodities of their own with those of a distant country.

The voyage of Jason was from Au'lis in Thes'saly to Col'chis on the Eux'ine sea, and he was accompanied by many young and adventurous Greeks. Jason's ship was called the Ar'go, and his companions the Ar'gonauts.

The history of Jason is as follows: He was the son of E'son, King of Iol'chos, in upper Greece. Eson died, and his kingdom was usurped by Pe'lias. Young Jason was driven from his country. Chiron, the preceptor of Achil'les, likewise educated Jason, who acquired all the accomplishments of that rude age.

When Jason became a man, he was instructed by an oracle to go back to Iolchos. Pelias, when he saw

the rightful heir to the throne, in order to remove him from his sight, advised him to undertake the recovery of the Golden Fleece; and Jason was prevailed upon to engage in that enterprise, with many others as fearless and full of hope as himself.

A certain king of Thebes had a son and daughter named Phryx'us and Hel'le, who were persecuted by I'no, one of their father's wives. Phryxus and Helle, to escape from Ino, who had determined to offer them as sacrifices to some god, resolved to put themselves under the protection of E'tes, King of Colchis. The poets relate, that just as they were about to be offered, a winged ram, with a golden fleece, took them upon his back and flew away to Colchis through the air.

Helle on the way fell off and was precipitated into the strait, thence called Hel'lespont. When Phryxus arrived at Colchis, he sacrificed the ram to Jupiter, as an expression of gratitude for his preservation, and dedicated the fleece to the god. Etes envied Phryxus the possession of the fleece, and murdered him in order to obtain it.

When Jason demanded his inheritance of Pelias, the latter promised it to him, provided he would bring him the golden fleece; which means, perhaps, if Jason would pay him a certain sum, which he might gain in a voyage of traffic, though such a one had never been before attempted by any Greeks.

After stopping at some islands of the Æge'an, and sundry ports of the Euxine sea, Jason arrived at the capital of Colchis, and demanded the fleece of Etes. Etes then required of him to tame two ferocious bulls, to tie them to a plow, and with them to plow a field,

never before cultivated. He was next to kill an ever-watchful dragon that guarded the fleece; to pluck out his teeth and sow the plain. Armed men were to spring from these teeth, and Jason was to kill them all.

These conditions appeared to be so many impossibilities; but Mede'a, a sorceress, the daughter of Etes, offered her magic aid to Jason. Medea gave him a somniferous draught, which he poured into the dragon's gaping jaws, and then assisted him in taming the bulls, etc. The fleece being thus obtained, Jason, as he had promised, took Medea for his wife, and returned in triumph to his native country.

The return of the Argonauts was celebrated with every demonstration of joy in Thessaly. This voyage of the Argonauts was, in fact, an expedition of discovery. It opened a new channel for trade, and new sources of wealth to the people of Greece, and they afterwards carried on a productive commerce, and established colonies upon the Asiatic border of the Euxine.

For ten years, says the fable, Jason loved Medea, and they lived happily together; but at length, he attached himself to another female, and the wretched Medea, to revenge herself upon him, killed their children. This is a frightful story, but it was made very affecting by Euripides, who wrote a tragedy called Medea, which is exceedingly admired by those who understand the Greek literature.

It is said that Jason lived a melancholy and unsettled life, after he was separated from Medea; and that when he went one day to the water-side to look at the Argo, a beam fell on his head, and he was thus killed.

THESEUS.

The'seus was a king of Athens, yet he is also ranked among fabulous heroes; for it is sometimes said of him that he went with Jason to the Argonautic expedition, and sometimes that he was the friend of Hercules. The father of Theseus was Æge'us, King of Athens, and his mother was Æ'thra, daughter of Pit'theus, king of Trœze'ne.

The parents of Theseus did not live together, and Æthra reared her son in the court of her father. The deeds of Hercules were reported to Trœzene, and were related to Theseus. When Theseus heard of the achievements of Hercules, he longed to resemble that renowned hero. Robbers, too many for Hercules alone to contend with, ravaged Peloponnesus, and Theseus resolved to expel them.

Æthra, during his youth, had never informed Theseus that his father was king of Athens; but when he was grown to be a man, she thought proper to send him to Ægeus. Æthra one day, previously to the departure of Theseus, took him along with her to a spot where a large stone was fixed, and commanded her son to raise it; and though it was exceedingly heavy, the vigorous Theseus lifted it, and saw beneath it a sword.

"This sword, my son," said Æthra, addressing herself to Theseus, "belonged to your father, who is Ægeus, king of Athens; whenever you shall present it to him he will remember that it was left in my possession, and he will acknowledge you as his son. Depart, but do not venture the perils of a land journey; robbers will surprise you, and you will be cut off by their cruel hands; a sea

voyage is safe and short, and you will soon reach Athens." The aged Pittheus joined Æthra in her entreaties that Theseus would not expose himself to the lawless men who infested the then untraveled ways of Greece; nevertheless, Theseus ventured, and soon distinguished himself.

On his road to Athens, Theseus met three famous robbers. The first, Si'nis, used to dart out from his haunts, seize the unwary passerby, and, having stripped him, would tie his limbs to the branches of trees, which, having been bent down, suddenly would spring up and tear the unhappy sufferer in pieces. The second, Sci'ron, occupied a narrow footpath along the seaside, and having robbed the passenger, who could not escape, afterwards precipitated him into the sea. The third, Procrus'tes, in the wantonness of his cruelty, had invented a bed into which he forced his victims; and, if they were too tall for its length, he would cut off their limbs to fit the bed; or, if they were too short, by dreadful tortures he stretched them to its extent. This bed of Procrus'tes is now often spoken of to illustrate some cruel or foolish contrivance, designed to alter what is properly unalterable. According to the fable, Theseus attacked and killed all these wretches.

When Theseus arrived at Athens, Ægeus was an old man, and had no acknowledged son. The Pallanti'dæ, a powerful family at Athens, expected that one of themselves would succeed to the throne. Theseus did not immediately declare himself the king's son, but the people flocked to see the destroyer of the robbers, and treated him as a deliverer and a benefactor. Ægeus also was

pleased with the young stranger, and was particularly kind to him.

The Pallantidæ saw that Ægeus loved Theseus. They said, "He will adopt him for his son, and will leave him the kingdom. We then shall be no more than subjects of this upstart; let us kill him." The Pallantidæ soon induced Ægeus to hate the young stranger, and even persuaded him to offer Theseus a cup of poison, with his own hand. Before this wicked project was executed Theseus appeared to his father with the sword which Æthra had given him. Ægeus knew the sword, and readily believed Theseus when he related what his mother had told him.

Ægeus was delighted with his new-found son, and the Athenians were rejoiced to find that the brave stranger was to be their future monarch. The Pallantidæ, however, were disappointed and enraged, and did not give up their purpose of killing Theseus; but in this they did not succeed. Theseus knew their malice, and put them to death.

Some years before the appearance of Theseus at Athens, Mi'nos, king of Crete, accused the Athenians of having killed his son, Andro'geus, and demanded of them, as a satisfaction, a certain number of Athenian youths and maidens, who were to be sent periodically to Minos, at Crete. Some writers say these young persons were destined to become slaves; and others, that they were to be eaten up by a frightful monster called the Min'otaur.

The young persons who were to be sent to Crete were chosen by lot out of a large number, and they were doomed to slavery or death. On the day when the choice was made, all Athens was in tears. The parents were

distracted to lose their children, and the children were afflicted beyond measure to be torn from their affectionate parents. Theseus witnessed this melancholy scene. At once he determined to free his country from this odious tribute, and comforted the distressed parents who were about to give up their children by offering to go with them to Crete, and promising to restore them in safety.

The fable says that Theseus went with the Athenian youths to Crete, and when he got there learned they were to be devoured by a monster which was half a man and half a beast, that was kept in a curious building called the Labyrinth. This Labyrinth was built by the famous architect, Dæd'alus. The Labyrinth was so artfully constructed that no person could get in and out again without a guide; but the daughter of King Minos, the beautiful Ariad'ne, gave Theseus a clew, or thread, which ran along through all the windings of the Labyrinth, so that he was enabled to find the Minotaur, which he killed; and he afterwards induced Minos to give up the exaction of the tribute. It is probable that the truth of this is nothing more than that the two princes peaceably agreed that this bad custom should cease.

Theseus married Ariadne, and promised to take her with him to Athens; but on arriving at the island of Nax'os, he left her there alone, and in the utmost grief. Poets and painters, when they would describe a beautiful and unhappy lady, represent the forsaken Ariadne. It is related that one of the sails of Theseus' vessels was black, and that when he left Athens he promised his father that, should he return successful, he would displace the black sail and put up a white one. About the

time that he expected Theseus, Ægeus would go to a promontory that overlooked the sea, to watch his approach; at length the vessel appeared in sight, and with it the fatal black sail. Theseus had forgotten to remove it.

As soon as Ægeus saw the black sail, he apprehended that some misfortune had happened to his son, and, in his despair, precipitated himself into the sea. From this circumstance it is said that the Archipelago was called the Ægean Sea.

The character of Theseus as a king may be true. Ce'crops, who led the first Egyptian colony into Attica, was the first civilizer of that country. Cecrops divided Attica into twelve little republics; all these acknowledged the king of Athens for their sovereign, but they chose their own chiefs and inferior magistrates among themselves. Until the time of Theseus, these petty states were always at war with each other.

When Theseus became king of Attica, he perceived that his subjects could not improve nor be happy, because they were always injuring each other, and always in fear. No man wishes to cultivate his field if he expects another to take away his harvest; nor will he plow and sow the soil, if he can go into the next field and take from it the corn, and not expect to be punished.

In peaceable and prosperous society, every man must have his own property; every man must take care of his own, and no man must take what does not belong to himself; and if one takes what is not his own, that dishonest and violent conduct is punished by the magistrate, who learns from books of written laws what is to be done to the criminal or the breaker of laws. The right which

a man has to keep his own property separately from others is political security. The security of property and the punishment of all outrages is a state of political order. Theseus found in Attica an utter want of political order.

As soon as Theseus became king, he traveled all over Attica and told his people that he was sorry to see them quarreling, and that if they would cultivate the earth, take care of their flocks, make comfortable garments, worship the gods, and leave off injuring one another, they would be happy and grow rich. Then they were poor and in want, because they did very little work, and ravaged each other's territory. He told them that he was the king, and would be general of an army, and command soldiers; and that if the army of any other state should come into Attica, he would be ready to punish such an enemy.

He also said that he would take advice of wise men in Athens, and they would make laws to govern all the people; he would sometimes call together assemblies of the people—that is, all the men who were respectable should come into one place, and deliberate upon what was best for the people to do; and if any man did wrong, he might be complained of; and there should be courts, and the judges should be taught the laws, and they should prevent bad men from doing wrong to others by punishing the persons who were guilty; and the courts should be held in Athens; and the people all over the province of Attica might come to the magistrates at Athens to settle their disputes.

The subjects of Theseus consented to be governed in this manner, and they soon became so happy under his

regulations that peaceable people from other places, where no wise government existed, went to reside in Attica, that they might live in safety and quiet. All these people were grateful to Theseus for introducing this excellent civil order; and the people of all Greece heard of these regulations, and some of them adopted the same institutions.

Before the time of Theseus, Athens was a rude place, without any beautiful buildings or anything elegant; but Theseus caused new houses and temples, much better than the old ones, to be erected; he showed much respect to religion; he extended his dominions to the territory of Megara, and set up a column to show the boundary of his kingdom. On that side of the column which stood towards Peloponnesus was written,

On this side is Peloponnesus.

On the other side the inscription was,

On this side is Ionia.

Io'nia was a name of upper Greece.

It is to be lamented that a legislator so wise and so successful in improving the condition of his subjects as Theseus could not have spent his whole life so honorably and usefully; but he became tired of quiet; he remembered the days which he had spent in hazardous enterprises, in killing robbers and wild beasts; and as then there were no books to read, he felt the want of something more to do. So he left his people to govern themselves, and went into the less civilized countries of Greece, to seek new adventures.

One Per'itheus, king of Thessaly, carried off some flocks from Mar'athon, near Athens; and Theseus, resolv-

ing to punish him as he deserved, followed Peritheus. But instead of punishing him, Theseus became greatly delighted with Peritheus, and they traversed Greece together, doing more harm than good. Among other violent acts, Theseus seized the beautiful Helen, as she was dancing in the temple of Diana, and might have carried her to Athens, but her brothers, Castor and Pollux, recovered her, and took her home to her parents at Sparta.

Theseus and Peritheus next heard of a princess of Epirus, Proserpina, daughter of Aido'neus, king of Sparta, and they went to her father's court to seize her; but Aidoneus suspected them, and drove off Peritheus by means of some furious dogs, and threw Theseus into prison. Hercules, however, prevailed upon Aidoneus to release Theseus, and at length he returned to Athens.

The Athenians could no longer respect Theseus, because he had abandoned his duty and had shown no regard to the rights of other princes, and they banished him to the island of Scyros, where he died and was buried. In time, the Athenians forgot the follies of Theseus, and honored his memory. Ci'mon, about four centuries before Christ, took up the remains of Theseus. They were removed to Athens, and there buried. Over the place of his interment a monument was erected; and a beautiful temple, the temple of Theseus, still remaining in Athens, was raised in honor of this hero.

ŒDIPUS.

Among the fables of antiquity there is not one more sad than the story of Œd'ipus. Œdipus, king of Thebes,

in Bœotia, was the son of La'ius. Laius was descended from Venus, say the mythologists, and Juno hated Venus and all who belonged to her; so Juno always persecuted the posterity of Venus, and she pronounced a curse upon the descendants of Lab'dacus, the father of Laius.

Laius was married to Jocas'ta, and an oracle foretold to them that the former should be killed by his son. As soon as Jocasta had a son, Laius commanded her to kill him; but no mother could be so cruel, so she gave the infant to her servant and ordered him to destroy it. The man, not willing to kill him with his own hands, carried the child to the woods, bored his heels, and hung him upon a tree on Mount Citheron.

The infant would soon have died, but one of the shepherds of Polybus, king of Corinth, found him and took him to the palace of the king.

The queen of Corinth, Peribœ'a, had no child, and she soon loved the little Œdipus, as the foundling was called, as well as if he had been her own son.

The companions of Œdipus envied his talents, and said that he was some low-born stranger, and not the son of Peribœa. When Œdipus heard this, he begged his supposed mother to tell who were his real parents. Peribœa did not herself know, but she comforted Œdipus as well as she could. Afterwards the poor young man, in order to learn what he wished to know, went to the oracle at Delphi.

When he inquired concerning his parents, the oracle answered Œdipus that he must not go home, for if he should he would murder his father and marry his mother. Œdipus did not know what to do; he had no home but

the house of Polybus, and he resolved not to go back to Corinth, lest the prediction of the oracle should be accomplished.

Œdipus, uncertain whither he should go, took the road to Phocis; but he had not proceeded far when he met on the way a chariot, on which was La'ius, king of Thebes, and his armor-bearer. The road was narrow, and Laius ordered Œdipus to make way for him to pass. Œdipus refused; the two parties began to fight, and soon Laius and his attendant were killed. In that rude age it does not appear that people set much value upon life. Œdipus did not care whom he had killed, but went on towards Phoci.

At that time a terrible monster, called the Sphinx, ravaged the neighborhood of Thebes. This monster was, perhaps, a robber. The Sphinx had proposed a riddle, and it was said whoever should expound it would be able to kill her. The riddle was: "What animal walks on four feet in the morning, on two feet at noon, and on three in the evening?"

When Œdipus heard the riddle he instantly perceived its meaning, and explained it thus: Man, in the morning of life, walks upon his hands and feet; when he has grown to maturity, which is the noon or middle of the day of life, he walks on his feet only; and in the evening of his days, when he is very old, he uses a staff in addition to his own limbs. The monster, upon hearing this, dashed her head on a rock and killed herself.

While the Sphinx was terrifying and tormenting the people about Thebes, Cre'on, the queen's brother, proclaimed that the man who should destroy that monster should marry the queen, and govern the kingdom; accord-

ingly Œdipus married his mother. But in a few years a terrible pestilence, or mortal disease, prevailed at Thebes, and the Thebans inquired of an oracle what could be done to put a stop to the fatal plague. The oracle answered that the plague would cease when the murderer of Laius should be discovered and punished.

Œdipus loved his people and, forgetting that he had ever killed a man himself, resolved upon discovering the concealed murderer. He spared no pains, and soon learned that he was himself the man whom he sought. When this fact was proved, Jocasta killed herself; and Œdipus, in his distress, tore out his own eyes. Œdipus had four children, two sons and two daughters; the sons were Ete'ocles and Polyni'ces, and the daughters were Antig'one and Isme'ne.

The oracle had pronounced that Œdipus should not die in Thebes; so, blind as he was, and led by his daughter Antig'one, he wandered into Attica. Arrived at Mount Colo'nos, Œdipus took refuge in a grove sacred to the Furies. Theseus, King of Attica, being informed that Œdipus was at Mount Colonos, went thither and found the fugitive king attended by Antigone. As soon as Theseus approached him, Œdipus exclaimed that the gods had appointed that spot on which he stood for his burial place, and instantly expired.

THE THEBAN PAIR.

After Œdipus left Thebes, his two sons, Eteocles and Polynices, agreed to reign one year each, alternately. Eteocles reigned over Thebes, the first year, and then his brother demanded the throne. Eteocles refused to

relinquish the kingdom, and Polynices went into Argos and asked aid from Adras'tus, King of Argos, in securing his right.

Seven chiefs, princes of Peloponne'sus, at the head of their troops, marched against Thebes, and stationed themselves at the seven gates of the city. Here they meant to attack the forces of Eteocles; but the two brothers agreed to end the quarrel by single combat, and each killed the other. These brothers hated each other with such perfect hatred that it was said that when their bodies lay upon one pyre, the flames from each refused to unite in the same blaze. Hence the expression—"hatred like that of the Theban pair."

Another story is related concerning Polynices; it is, this: His uncle, Creon, refused to allow him to be buried, and threatened to punish with death any person who should offer to inter him. According to the notions of the ancients, to permit the dead to remain unburied was an act of the greatest indignity and cruelty. Antig'one, the sister of Polynices, resolved to perform this office for her brother; and she entreated her sister, Isme'ne, to help her in this sad duty; but Ismene had less courage, and dared not comply with Antigone's request.

Antigone, who was pious and affectionate, could not refrain from this duty, and in despite of the orders of Creon she buried Polynices in the night. Creon, being informed that Antigone had disobeyed him, ordered her to be buried alive. Hæ'mon, the son of Creon, loved the virtuous Antigone; and when he learned her cruel fate, killed himself.

Soph'ocles wrote a tragedy on the death of Antigone.

This tragedy was exceedingly admired by the Athenians, and their admiration of it shows a just moral taste in that people; for Antigone is a beautiful example of female excellence. Her constant attendance upon her afflicted father, her heroic love for her brother, and her strong sense of her duty, which she performed at the loss of her life, exhibit exalted virtues—a beautiful specimen of character among the Greek women, at once domestic and heroic. Ismene was, in fact, scarcely less heroic than Antigone. The former, through timidity, refused to assist in the obsequies of Polynices; but when Creon accused Antigone of disobeying his commands, Ismene urged that she was equally guilty, and urged that she might be equally punished, which the generous Antigone as strongly resisted.

Ten years after the first Theban war, the sons and descendants of the chiefs who engaged in behalf of the brothers renewed their hostilities, and carried on a second war. The Argives, or chiefs from Peloponnesus, were called the Epig'oni, and they were finally defeated.

ORPHEUS.

Or'pheus was the son of Apollo and the muse Calli'ope. Apollo gave a lyre to Orpheus, and the fable says he sung and played so sweetly that beasts and trees, as well as men, danced to his music. Euryd'ice was the wife of Orpheus. He loved her dearly; but another man, one Aristæ'us, loved her also. The Greeks of that age had never heard of the commandment, "Thou shalt not covet thy neighbor's wife," and they often stole the wives of others.

Aristæus one day ran after Eurydice; she fled from

him; and as she was running, a serpent in the grass stung her to death; so she went to the dark dominions of Pluto and Proserpina. Orpheus, in his grief at the loss of Eurydice, thought he could persuade Pluto to restore her to him; and with his lyre in his hand he descended to the infernal regions, and played most delightfully when he had entered the domain of "gloomy Dis."

At the sound of this music, say the poets, the wheel of Ixion stopped, the stone of Sisyphus stood still, Tan'talus forgot his thirst, and even the Furies relented. Pluto and his queen, charmed with the music, and pitying the affliction of Orpheus, consented that Eurydice should return to earth if her husband would refrain from looking at her till she should be come to upper air.

Orpheus, thus satisfied, proceeded to the region of day, and Eurydice followed; but before he had set his foot upon earth, Orpheus forgot the command of the god, and turned about to look at Eurydice; he saw her, but she vanished directly from his eyes. Thus deprived of Eurydice forever, Orpheus consoled himself for the loss of her by playing upon his lyre as he wandered about Mount Rhod'ope, in the rude country of Thrace.

Orpheus never more liked the society of females, and they conceived a dislike for him. Some of the Bacchæ are reported, in their drunken revelry, to have torn him to pieces, and thrown his head into the Hebrus, a river of Thrace. The floating head was carried down to the Ægean sea, the lips uttering the sad sound, "Eurydice! Eurydice!"

The philosophers of antiquity pronounced the story of Orpheus an entire fable.

Amphi'on was another musical prodigy, who raised

the walls of the city of Thebes by his lyre, as Apollo raised those of Troy, perhaps persuading the people to raise the walls, or encouraging them during their labors in erecting them.

Ari'on was also a famous poet and musician, who acquired wealth by his talents, and being on a voyage to Lesbos was thrown overboard by the sailors who wanted his money. Arion was playing on his lyre when his murderers precipitated him into the sea; and so charmed were the dolphins that they gathered round the ship to hear the music, and one, taking Arion on his back, conveyed him to Cape Tenarus.

CASTOR AND POLLUX.

Cas'tor and Pol'lux were twin brothers of Helen and Clytemnes'tra. When Helen first took a view of the Grecian host at Troy, and did not perceive her brothers, she exclaims, that

> ———"two are wanting of the numerous train,
> Whom long my eyes have sought but sought in vain;
> Castor and Pollux, first in martial force,
> One bold on foot, and one renowned for horse,
> My brothers these; the same our native shore,
> One house contained us as one mother bore.
> * * * * *
> So spoke the fair, nor knew her brothers' doom,
> Wrapt in the cold embraces of the tomb;
> Adorned with honors on their native shore,
> Silent they slept, and heard of wars no more.

Castor and Pollux were among the Argonauts, and they recovered Helen from Theseus. It is related in their history that Leucip'pus, a prince, who was uncle to these adventurers, had two daughters, Phœ'be and Tala'-

ria; these young women were to be married to two friends, Lyn'ceus and I'las, and Castor and Pollux were invited to attend their wedding.

As soon as the brothers saw the brides they felt a desire to possess them, and laid a plan to carry them off; but Lynceus and Ilas perceiving their purpose, a battle ensued. Castor killed Lynceus, and Ilas killed Pollux. Castor, being a son of Jupiter, for the children of Leda were all called Jupiter's, was immortal; but Castor begged that his brother might share his undying existence, and that they might be alive and dead alternately, whether for a day each or for six months the mythology does not determine.

Castor and Pollux were worshiped by the Greeks and Romans. Among the Romans reports often prevailed that Castor and Pollux made their appearance in their armies, mounted on white steeds. They were generally represented on white horses, armed with spears, riding side by side, their heads covered with a pel'asus, on the top of which glittered a star. Castor and Pollux are constellations. One never appears with the other, but when one rises the other sets.

DÆDALUS.

Dæd'alus was a celebrated mechanician of antiquity; an Athenian descended from Erech'theus, a king of Athens. Dædalus was the most ingenious man of his time, and was the reputed inventor of the wedge, the lever, the ax, and the sails of ships. It is said that Ta'lus, a nephew of Dædalus, displayed as much inven-

tive talent as his uncle; and that the latter, through envy, killed the young artist.

After the murder of Talus, Dædalus, with his son Ic'arus, fled from Athens to Crete, where they were welcomed by Minos. Dædalus constructed the Labyrinth of Crete; but Minos afterwards, being offended at Dædalus, confined him and Icarus in that edifice. Dædalus contrived wings of wax and of feathers for himself and his son, and they took their flight towards Italy. Icarus mounted too high, fell into the sea, and was drowned; but his father was more fortunate, getting safe into Sicily, where he is supposed to have built certain temples.

The wings of Dædalus are supposed to have signified ships.

THE LAPITHÆ.

The Cen'taurs were a people of Thessaly, who first tamed and used the horse. The battle of the Centaurs and the Lap'ithæ was famous. The Lapithæ were some chiefs, Per'ithous, and others, descended from Lapithus. When Perithous was to be married to Hippoda'mia, the Centaurs were invited to the marriage. They became intoxicated with wine, and were rude to some of the females present; and the Lapithæ, justly provoked at this brutality, punished it by killing some, and driving others into banishment.

QUESTIONS.

1. How was Fame represented? How did the ancients represent Fortune?

2. Under what forms were Envy and Discord personified?

3. By what nations, and under what names was Health worshiped?

4. Who was Somnus?

5. Who was Hercules? What was his education? What was his first exploit?

6. How did he next distinguish himself? Who imposed twelve labors upon Hercules?

7. Who enabled Hercules to achieve his labors?

8. What was the first labor of Hercules? the second? the third? the fourth? the fifth? the sixth? the seventh? the eighth? the ninth? the tenth? the eleventh? the twelfth?

9. Were the twelve labors the only toils of Hercules?

10. What was the transformation of Achelous? What does this signify?

11. What did the ancients say of the Mediterranean? What were the disunited rocks called?

12. Who was Antæus?

13. Was Hercules worshiped?

14. What is related of Hercules by Xenophon? Whom did Hercules wish to marry, and to whom was he sold as a slave?

15. Whom did Hercules marry? What did he give to Deianira?

16. With whom did Hercules make war, and what was the result of that war?

17. Whom did Hercules prefer to Deianira and what was the consequence of his preference?

18. How did Hercules die?

19. Who was Bellerophon? What accusation was brought against him, and why?

20. What was the Chimaera?

21. Describe Bellerophon's achievements. What was his end? What explanation is given of this myth?

22. Who was Meleager? What was the prophecy concerning him? What was the Calydonian hunt?

23. Relate the story of Atalanta. What caused her to lose the foot race? Have you ever seen the foot race represented?

24. How was the prophecy concerning Meleager fulfilled?

25. What verses describe the labors of Hercules?

26. How were the Centaurs represented? What is the origin of the false ideas concerning them?

27. Who was Jason? From what place did he embark?

28. Who was Jason's father and his preceptor? What induced Jason to undertake the voyage to Colchis?

29. Who were Phryxus and Helle? To whom did Phryxus offer the ram with the golden fleece?

30. What offer did Pelias make to Jason? Upon what condition did Etes offer Jason the fleece? Who assisted Jason in procuring the golden fleece?

31. How were the Argonauts received on their return to Thessaly? Did Jason remain faithful to Medea? How is it supposed that Jason was killed?

32. Who was Theseus? Whose achievements excited his ambition?

33. Who informed Theseus of his parentage? What counsel did Æthra give Theseus? What robbers did Theseus encounter on the way to Athens? How was Theseus received at Athens?

34. What enemies did Theseus meet at Athens, and how did his father learn who he was? How did Theseus treat the Pallantidæ?

35. What did Minos exact of the Athenians? How did the Athenians regard the tribute of Minos?

36. What were the adventures of Theseus in Crete? How did he treat Ariadne, and how did Ægeus terminate his life?

37. What was the character of Theseus as a king, and in what condition was Attica when he began to reign? Why could not the people of Attica be happy?

38. What is a state of *civil order?* What admonition did Theseus give his subjects? What measures did he propose in order to improve the state of society in Attica? What effect did the institutions of Theseus produce?

39. What was the state of Athens previous to the time of Theseus, and how did he improve it? Was the conduct of Theseus uniformly wise and honorable?

40. Who attended Theseus in search of new adventures, and what was his conduct to Helen?

41. How were Theseus and his companion received by Aidoneus? How did the Athenians afterwards regard Theseus?

42. What melancholy story is told of a king of Thebes?

43. What happened to Œdipus in his infancy? Who educated him? On what account did Œdipus consult the oracle of Delphi? What was the answer of the oracle?

44. What unhappy circumstance soon occurred to Œdipus? What was the Sphinx, and what was his riddle? How did Œdipus expound the riddle of the Sphinx? Whom did Œdipus marry, and what public calamity followed at Thebes?

45. What discovery did Œdipus make concerning himself? What was the death of Œdipus? Did the sons of Œdipus peacefully succeed to their father?

46. Who took the part of Polynices; and what was the occasion of his death? Who resolved to bury Polynices? What was the end of Antigone? Who has celebrated the death and character of Antigone?

47. Was the Theban war renewed after the death of Eteocles and Polynices?

48. What miracle was produced by Orpheus? What caused the death of Eurydice? What effect had the music of Orpheus in the Infernal Regions? Upon what condition was Eurydice restored to Orpheus? What was the reputed death of Orpheus?

49. Who was Arion? Who was Amphion?

50. Who were the brothers of Helen? Were Castor and Pollux good men?

51. Of what violent act were Castor and Pollux guilty? Who worshiped Castor and Pollux, and how are they represented?

52. Who was Dædalus, and what were his inventions? Why did Dædalus quit Athens, who received him, and how did he escape from Crete?

IV. The War of Troy.

Troy, or Il'ium, was a city of Asia Minor. It was not far from the Hellespont, near the Promontory of Sigæ'um, between the rivers Sim'ois and Scaman'der, at the distance of four miles from the seashore. Near to Troy was a range of mountains called Ida. It is said that three several kings of this city gave names to it. The kings were: Darda'nus, Tros, and I'lus, and hence the city is sometimes called Dardania, Troja, and Ilio, or Ilion. Homer's description of the war of Troy is thence called the "Iliad."

The ancients declared that Neptune built Troy, and that its walls were raised by the music of Apollo. This can only mean that Troy was a maritime city, and that its site was fixed upon as being a convenient abode for seafaring men; and the fable of Apollo's music must signify that while men labored in building the wall, their toil was beguiled by music.

Pri'am, son of Lao'medon, was the last king of Troy; his wife was Hec'uba, and he had, according to the story, fifty children; the most remarkable of these were Hec'tor, Par'is, and Cassan'dra. It was foretold to Priam that the last-born of his children should cause the destruction of Troy. Priam, on the birth of Paris, effectually to prevent the accomplishment of the prophecy, ordered a slave to destroy the infant.

The man employed in this inhuman service did not kill the child, but left him to his fate in the solitude of Mount Ida. There he was found by a shepherd of the neighborhood, and the poor man, touched with compas-

sion, took home the foundling and reared him as his son. Paris, though educated among peasants, soon exhibited much courage, beauty, and grace; and so boldly did he defend the flocks of Ida from wild beasts that he was called the deliverer, and he might have passed his life in rural quiet and honor if the deities themselves had not intruded upon his peaceful obscurity.

Pe'leus, a prince of Thessaly, was married to the sea-nymph Thetis, and certain goddesses attended the wedding. Venus, Minerva, and Juno were there, and Discord came also among them; that is, the goddesses contended with each other which of the three was the most beautiful. Discord, says the fable, threw a golden apple among them, on which was written "To the fairest." Each claimed the apple, and each demanded it of the gods. To settle the question the three disputants referred it to Paris.

The goddesses then repaired to Mount Ida, and found Paris. They instantly related the matter of contention, and entreated him to bestow the apple upon her who was truly the most beautiful; but they all offered him a bribe. Juno promised him a kingdom; Minerva, victory and glory when he should engage in war; and Venus, the most beautiful woman in the world for his wife. Venus obtained the apple, and the beautiful woman promised to Paris was Helen, the wife of Menela'us, king of Sparta.

Soon after, Priam proposed a contest to the princes of Troy, and promised that the most beautiful bull in his dominions should be given as a prize to the victorious combatant. This rare animal was found in the herd of Paris on Mount Ida. On receiving intelligence of the

intended combat, Paris repaired to Troy, and offered himself among the candidates. And so gracefully and skilfully did he acquit himself in the contest, that he defeated all his competitors, and obtained the prize.

His sister Cassan'dra, a woman of rare sagacity, perceived in the beautiful stranger a resemblance to her family. She inquired his history, finally discovered that he was her brother, and introduced him to their father as his son. Priam forgot the disastrous prophecy, and affectionately acknowledged Paris.

Some years before this event, Hercules had carried off Hesi'one, the sister of Priam, and married her to a prince of Peloponnesus; and now Priam resolved to recover her. Paris readily engaged to redeem Hesione, and set out for Greece for that object. His real design, however, was to obtain the princess whom Venus had promised him.

Paris visited Sparta; and Menelaus, and husband of Helen, treated him with hospitality and kindness. But Paris treacherously repaid him; for Menelaus being absent in Crete, Paris persuaded Helen to elope with him for Asia, and to take with her much of the treasure of her husband; nor did Priam and his family refuse to receive her.

When Helen was young, Theseus had carried her off, but she was recovered; and her numerous admirers, the princes of Greece, made a vow that if she should ever again be forced away, they would unite to punish the person who should commit the outrage. The injured Menelaus remembered the promise of the princes, and demanded of them to assist him in punishing the Trojans, who had encouraged Paris in his perfidy.

Menelaus, with more forbearance than was common to that age, when princes in their quarrels sought revenge rather than right, sent ambassadors to Troy to demand the restoration of Helen; but Priam refused to comply with the demand, and war was mutually declared between the Greeks and Trojans. The Greek princes readily consented to aid Menelaus; and 1,000 ships and 100,000 warriors, according to the common estimate, engaged in the enterprise.

IPHIGENIA.

The Greek princes having made suitable preparations for the siege of Troy, assembled with all their forces at Au'lis, a city opposite to Col'chis, in Eubœ'a. They chose Agamem'non, king of Myce'næ, and brother of Menelaus, for their chief; and Cal'chas, the soothsayer, for their priest.

> Calchas, the seer, whose comprehensive view,
> The past, the present, and the future knew.

But being assembled at Aulis, the host was prevented from sailing by contrary winds.

Calchas, being consulted in this emergency, declared that Agamemnon had provoked Diana by killing her favorite stag, and that it was the pleasure of the goddess to detain the Greeks by adverse winds until the king should sacrifice to her his daughter Iphigeni'a. At first Agamemnon chose rather to abandon the expedition; but the other princes at length persuaded him to yield to the will of Dia'na.

In obedience to this suggestion the King of Mycenæ sent a message to his wife, Clytemnes'tra, requesting her

to bring to him Iphigenia, that he might marry her to Achilles. Clytemnestra gladly obeyed this summons, but nothing could exceed her grief and indignation when she was informed of her daughter's cruel destiny.

Iphigenia saw the preparation for a sacrifice; and when she learned that she was to be the victim, she entreated her father to save her. But a fatal superstition hardened him against her supplications. Calchas took the knife in his hand, and was about to strike Iphigenia to the heart, when she suddenly disappeared and a goat was found in her place and was sacrificed accordingly.

The mythologists explain this story thus: They say that Diana had compassion upon the innocent virgin and carried her away miraculously to her temple in Tau'rica (the Crimea of modern geography), where she made her a priestess. After this the Argive host, as Homer often calls the Greeks, departed from Aulis and had a favorable passage to Troy.

At Troy the Grecian armament was encountered by a force sufficiently prepared to receive them. Hector, the valiant son of Priam, was the chief of the Trojans, and the neighboring States sent large supplies of soldiers to him. The siege was begun, and a long conflict of ten years was carried on before Troy was taken by the Greeks. The Greeks did not confine their assaults to the city of Troy, but they ravaged the neighborhood and pillaged the towns and domains of the adjacent territory.

In the tenth year of the siege the army of the Greeks was visited by a pestilence, or plague, which destroyed many lives, and retarded the war, before Troy was taken. The loss was great on both sides; the most valiant of the

Trojans, and particularly of the sons of Priam, were slain; indeed, so great was the slaughter that the rivers of the country are represented as filled with dead bodies and suits of armor. These rivers were so shallow as hardly to deserve the name, and are better known in Homer's verses than in the topography of Troy.

THE TROJAN HORSE.

The poetical account of the taking of Troy is this: The Greeks, not being able to enter the city, pretended to abandon the siege, and to return to their ships; but instead they built a wooden vessel in the form of a horse, into which several armed men entered and concealed themselves. How this was done without being observed by the Trojans is not well accounted for, but such is the story told by Vergil.

The Trojans, looking down from their walls and perceiving the absence of the Greeks, and nothing left but the wooden horse, went out of their gates to examine the wonder, and afterwards had it drawn within their walls. When the Greeks concealed within the horse found themselves in Troy they took advantage of the night, got out of the horse, forced open the gates of the city, and admitted the Greek troops, who were concealed without; and thus Troy was taken, after a siege of ten years.

PHILOCTETES.

Another story is told concerning the taking of Troy. It is said that it had been decreed by the gods that Troy should not fall till large numbers of the Trojans should be slain by the arrows of Hercules. These arrows had

been dipped in the blood of the Lernean Hydra, and communicated a mortal poison. When Hercules was expiring he gave his bow and arrows to Philocte'tes, and made the latter swear that he would never reveal the place where Hercules commanded him to inter his remains, when his body should be consumed on the pile.

After the death of his friend, Philoctetes repaired to Sparta, and Menelaus engaged him to go to the siege of Troy. Philoctetes, in an unguarded moment, revealed to Ulysses the place where Hercules was interred; and the gods, to punish his perjury, suffered him to let fall one of the arrows upon his foot, which inflicted a loathsome and incurable wound.

While the fleet was sailing to Troy, the envenomed wound became so offensive to those about him that Ulysses persuaded them to land on the island of Lemnos and abandon Philoctetes while he slept.

During the ten years of the siege Philoctetes remained alone upon the desolate island, suffering from his wound and sustaining himself by the flesh of birds which he killed with his arrows. A soothsayer at that time told the Greeks that Troy never could be taken without the arrows of Hercules; and Ulysses immediately departed for Lemnos, where he found Philoctetes and entreated him to follow him to Troy.

Philoctetes hated Ulysses for his treachery, and refused at first to accompany him; but at length he was persuaded, for Hercules appeared to him and commanded him to go with Ulysses. Philoctetes slew vast numbers of the Trojans with the fatal arrows, among others Paris, who had caused the war. Sophocles wrote a drama of the history of Philoctetes at Lemnos, who is not

unlike our Robinson Crusoe, excepting that the latter was not lame and was much the happier of the two. Philoctetes was cured of his wound by Macha'on, the son of Escula'pius, who was the most eminent physician of the Greeks.

AGAMEMNON.

Agamem'non and Menela'us were brothers. Agamemnon was king of Argos and Mycenæ; he married Clytemnestra, the sister of Helen, queen of Sparta. These princes in their youth were driven away from Argos by their uncle Thyes'tes, who usurped the kingdom. But Tyn'darus, king of Sparta, deposed Thyestes and restored Agamemnon to the sovereignty of Argos and Mycenæ; and, having given his two daughters to the brothers, left his own kingdom of Sparta to Menelaus.

When Agamemnon sacrificed his daughter Iphigenia, Clytemnestra was bitterly incensed against him, and soon after that event wickedly attached herself to Egis'thus, son of the usurper Thyes'tes. During the absence of Agamemnon, Egisthus and Clytemnestra ruled together in his kingdom; and when Agamemnon, after the taking of Troy, returned to Mycenæ, the guilty pair determined to kill him.

Agamemnon brought with him Cassandra, the daughter of Priam. Apollo had conferred upon Cassandra the gift of prophecy; but afterwards, taking offense at her, he ordained that though her predictions should be true, she should never be believed. Thus it was in vain that Cassandra foretold to Agamemnon that Clytemnestra would put him to death. Agamemnon despised her warning and entered his palace without fear. Egisthus and

Clytemnestra soon contrived the murder of the king. The latter, being in need of refreshment, took a bath; and while he was unarmed, the queen and Egisthus killed him.

ORESTES AND PYLADES.

Besides Iphigenia, Agamemnon had two children, a son and a daughter; these were Elec'tra and Ores'tes. Electra is described by the Greek dramatists Es'chylus and Soph'ocles as being exceedingly good, abhorring the conduct of her mother, piously lamenting her father's murder, and anxiously preserving the young Orestes. On the death of Agamemnon, Orestes was the proper successor to the throne; and Electra knew that the usurper, Egisthus, feared that Orestes, when he should become a man, would punish his perfidious conduct.

To save her brother's life, Electra sent him to the care of Stro'phius, king of Pho'cis. Strophius had a son, whose name was Pyl'ades; and so much did Orestes and Pylades love each other that their friendship has become a proverb. To love like Pylades and Orestes expresses the most faithful friendship.

When Orestes was grown to manhood, he conceived the design of punishing his mother and her accomplice; and to aid her brother's purpose, Electra caused it to be reported that he had died in Phocis. Clytemnestra and Egisthus rejoiced at this, and went together to the temple of Apollo to thank the god for the young prince's death. Orestes concealed himself near the temple, and watching their approach, killed his father's murderers after they had reigned seven years.

After this horrid act, however cruel the provocation, Orestes was tormented by the Furies, and could not be happy anywhere. To be tormented by the Furies means that he was sorry for what he had done; that he thought constantly of his murdered mother, and hated himself for his crime. Euripides, one of the Greek poets, says that Orestes consulted the oracle of Apollo to learn how he must make amends for his crime and escape from the vengeance of the Furies.

The oracle commanded him, in order to recover the peace of his mind, to go to Tau'rica Chersone'sus[1] and bring from thence the statue of Diana. This was a difficult undertaking, for the king of Chersonesus always sacrificed every stranger who entered his dominions. But Orestes was not intimidated, and, accompanied by his friend Pylades, set out for the dominions of the barbarian[2] king.

When the two friends arrived at Tau'ros they were carried before Tho'as, the king, and he commanded them to be sacrificed to Diana. Iphigenia was the priestess and assisted at all the sacrifices of the goddess. As soon as Iphigenia learned that the victims she was appointed to offer were Greeks, she thought of her far off country and longed to see the strangers and to converse with them.

Iphigenia was touched with pity at the sight of Pylades and Orestes, and she resolved to spare the life of one of them, though she could not so far disobey the king as to save both. She told them, as she was a Greek,

[1] *Chersonesus* is from the Greek, and signifies a peninsula.
[2] The Greeks called all people barbarians who were not Greeks.

that she had friends in Greece, and that one or the other of them should be permitted to return to their country if he would take letters from her to her friends.

Iphigenia did not determine which of the two friends should be spared. Orestes, declaring that he was willing to die, entreated Pylades to be the bearer of the letters and to preserve his own life. Pylades, in his turn, not to be outdone in generosity, begged that Orestes might become the messenger of Iphigenia, and himself the victim. In the midst of this generous strife the letters of Iphigenia were produced. One was addressed to Orestes, prince of Mycenæ.

Orestes, upon this discovery, declared himself to be the same individual. Iphigenia confessed that she was that daughter of Agamemnon who had miraculously escaped from Aulis, and she instantly resolved that she would return with her brother and his friend to Greece, and that they would take along with them the statue of Diana.

Thoas soon discovered the flight of the priestess, and of the intended victims of Diana; and he would have followed and brought them back to Scythia, but Minerva informed him that all had been done according to the will of the gods. The three friends in due time arrived at Argos and were all kindly welcomed by Electra. Pylades married that princess, and Orestes married his cousin Hermi'one, the daughter of Menelaus and Helen. He afterwards reigned in peace and honor at Argos, and died in old age. Perhaps Iphigenia still continued a priestess of Diana, and lived happily with her affectionate brother and sister.

MENELAUS.

Agamem'non and Menela'us were called the Atri'dæ, or sons of Atreus. When Troy was taken Helen was recovered, and Menelaus carried her back to Sparta. The voyage of Menelaus to Sparta is related in the fourth book of Homer's "Od'yssey." When Telem'achus, the son of Ulysses, went to Sparta to inquire concerning his father, he found Menelaus and Helen living in much luxury and enjoyment. Menelaus relates to Telemachus that his vessels were tossed about the Ægean sea for eight long years, sometimes on the coast of Cyprus, and then along the shores of Phœnicia, till they were driven to the borders of Egypt and Lybia. Menelaus, in the "Odyssey," says that this long voyage was owing to the displeasure of the gods on account of some neglect in the worship due to them.

> Long on the Egyptian coast by calms confined,
> Heaven to my fleet refused a prosperous wind;
> No vows had we preferred, nor victim slain!
> For this the gods each favoring gale restrain.
>
> —*Odyssey, Book IV.*

A long and weary calm ensued,

> And the pale mariner at once deplores
> His wasted vigor and exhausted stores.

But one day, while some of his men were gone to the shore for provisions and others were engaged in fishing, one of the sea nymphs, Eido'thea, the daughter of Pro'teus, appeared to Menelaus and counseled him to apply to her father for instruction how to reconcile the offended deities.

Proteus was a sea-god capable of transforming himself into any shape he chose, and always endeavoring to

elude those who asked anything of him. Eidothea, however, clothed Menelaus and three of his associates in the skins of Pho'cæ, or seals, which animals belonged to her father's sea-herds, laid them in the sands, and instructed them to take her father by surprise and hold him till he should declare the will of the gods, of which he was informed.

Menelaus did as he was directed by Eidothea; and Proteus informed him by what religious services to appease the gods, and gain a prosperous voyage. Having received these instructions, Menelaus inquired of the seer concerning his companions in arms, Agamemnon, Ulysses and Ajax. Proteus told him of the fate of his brother, and of Ajax, and informed him that Ulysses still lived.

Menelaus, as soon as he knew the will of the gods, performed the ceremonies required, and erected a cenotaph[1] to the memory of Agamemnon.

These rights to piety and grief discharged,
The friendly gods a springing gale enlarged.
The fleet swift tilting o'er the surges flew
Till Grecian cliffs appeared, a blissful view.

AJAX, OR AIAS.

A'jax, next to Achilles, was the most valiant of the Greeks who went to the siege of Troy. Ajax was the son of Tel'amon, a king of the island of Sal'amis. During the war he engaged in single combat with Hector; neither was killed, and at parting they exchanged arms. On the death of Achilles, Ulysses and Ajax contended which should possess his armor; and because it was given to Ulysses, Ajax went mad. In his frenzy he slew a flock

[1] Cenotaph, a monument, erected upon a spot where the remains of the dead are not interred.

of sheep, supposing them to be sons of Atreus who had bestowed the armor upon Ulysses, and at length he killed himself in despair.

Another Ajax was the son of Oï'leus, king of Locris. The night when Troy was taken, Ajax pursued Cassandra into the Temple of Minerva. Cassandra had fled thither as an asylum, a place where she might be secure from the ill treatment which soldiers in a moment of victory offer to the defenseless. Minerva was offended at the disrespect shown to her by Ajax, and resolved to punish him.

Minerva borrowed thunders from Jupiter, and tempests from Neptune, and destroyed the vessel in which Ajax was returning to Greece. Ajax swam to a rock, and declared himself safe, in despite of the gods. This impiety offended Neptune, who shook the rock with his trident and precipitated Ajax into the sea, where he was drowned.

By Neptune rescued from Minerva's hate,
On Gyræ, safe, Oilean Ajax sate.
His ship o'erwhelmed; but frowning on the floods,
Impious he roared defiance to the gods;
To his own prowess all the glory gave,
The power defrauding who vouchsafed to save.
This heard the raging ruler of the main;
His spear, indignant for such high disdain,
He launched, dividing with his forky mace
The aërial summit from its mighty base;
The rock rushed seaward with impetuous roar,
Ingulfed, and to the abyss the boaster bore.

—*Odyssey, Book IV.*

ULYSSES, OR ODYSSEUS.

Ulys'ses, king of Ith'aca and Dulich'ium, two little islands near the western coast of Greece, was of all the

heroes of the Trojan war most renowned for his eloquence and cunning. Ulysses was the son of Laer'tes, and the husband of Penel'ope. When Ulysses married, his father went into rural retirement, and left his kingdom to his son. Ulysses was very happy in his government, and in his family, for he tenderly loved Penelope and their only child, the infant Telem'achus.

When Ulysses was summoned to go to the war of Troy, he was unwilling to leave his wife and child, and pretended to be insane. To make his insanity probable, he yoked a horse and a bull together, and sowed a field with salt instead of barley. Palam'edes, suspecting that Ulysses was not insane, placed the little Telemachus before the plow; and Ulysses, instantly turning it from the furrow, would not hurt the child. This proved that he was in a sound mind.

Being forced to go to the war, Ulysses performed the most eminent services, and received thanks and praises from all the Greeks. But on his return from Troy he was exposed to many misfortunes. His vessel was first driven out of its course to the coast of Africa, and next to the island of Sicily, where he visited the Cyclops. Polyphe'mus, the King of the Cyclops, seized Ulysses and his companions, five of whom he devoured; but the king of Ithaca put out the eye of Polyphemus, and narrowly escaped with his life, by tying himself under the body of a sheep, which carried him out of the cave of Polyphemus.

In Æolia he met with a friendly reception, and Æolus, the wind-god, gave him all the adverse winds in bags, that he might have none but fair winds to carry him to Ithaca. But the companions of Ulysses were

curious to know what the bags contained; so they opened them, and out rushed the blasts, carrying all before them, and the whole fleet was destroyed except the ship carrying Ulysses.

Ulysses was next driven to the island of Cir'ce, where the enchantress metamorphosed all his companions into hogs. The god Mercury had given Ulysses an herb called Mo'ly, which preserved him from the effects of her arts, and he retained his human figure. Ulysses afterwards visited the infernal regions, and there he consulted the prophet Tere'sias as to how he might return to Ithaca.

Ulysses had compelled Circe to restore his men to their natural form; and once more, with his single vessel, he embarked for Ithaca. But he was not destined yet to return. By the directions of Circe, he passed along the coasts of the Sirens unhurt, and escaped the whirlpools of Scylla and Charybdis. On the island of Sicily the companions of Ulysses seized upon and devoured some cattle which were designed for victims to Apollo. This gave such offense to the god that he sunk the vessel, drowned the mariners, and permitted Ulysses, only, to escape on a single plank.

Thus destitute and forlorn, Ulysses floated to the island of Calyp'so, where he was kindly received by that goddess. Calypso lived in a delightful spot, and she was so delighted with Ulysses that she wished to detain him in her island as long as he should live. But after he had resided with her seven years the gods commanded him to leave Calypso and return to Ithaca. Mercury ordered Calypso to furnish Ulysses with everything

necessary for his voyage; and she obeyed him, and the hero departed once more for Ithaca.

He had almost reached Corcy'ra when Neptune recollected that his son Polyphemus had had his single eye put out by Ulysses, and thought it just that he should suffer still more as a punishment for that act; so the god raised a storm and sunk Ulysses' ship. The hero, after he had suffered many perils, arrived safe at the island of the Pho'cians. There, though he was alone, and exposed to wild beasts, he laid himself down to rest and fell asleep.

While Ulysses was sleeping, Nau'sicä, the daughter of Antin'öus, king of the Phocians, came with her attendants to the spot where the stranger lay, and awakened him by her voice. Ulysses soon made his forlorn state known to these young women. They were moved with compassion for him, and provided him with clothes, and directed him to apply to the king and queen for succor.

Ulysses found the king and queen of Phocia living in a sumptuous palace, surrounded with beautiful gardens. They were persons of amiable manners and generous dispositions, and did all they could to divert the unfortunate stranger, exhibiting towards him that generous hospitality which the ancients considered as the first of duties. At a convenient time they persuaded him to relate his adventures. Ulysses readily complied, and afterwards Antinöus had him safely conveyed to his own kingdom, which he reached after an absence of twenty years.

When Ulysses found himself once more in Ithaca, he resolved to proceed to his palace in the disguise of an old beggar; but he first went to the cottage of one of

his servants, Eumæ'us, who, though he did not know his master, entertained him kindly, and afterwards conducted him to his palace, where he asked charity of his son Telemachus, which the latter gave. As Ulysses approached his palace his faithful dog, Argus, recognized him, and immediately fell dead at his feet.

During the absence of Ulysses, the neighboring princes had severally importuned Penelope to marry one of them; but the queen, tenderly attached to the memory of her husband, and hoping that he still lived, denied them all. The suitors, as the princes were called, took up their abode in the palace of Ulysses, slaughtered his flocks, drank his wine, and insulted his son.

No sooner did Ulysses appear in Ithaca, and declare himself to his family, than the suitors were properly punished for their audacity and violence. Ulysses killed them all, and restored order and quiet in his dominions; rewarding Penelope for her fidelity, cherishing his son, and improving his people. The interesting story of Ulysses is related at length in the "Odyssey." According to some opinions, he was a wise man, but he was certainly not very honest; and the want of honor is a blemish in his character, which diminishes esteem for him.

ACHILLES.

Achil'les, the principal of the Greek heroes who went to the siege of Troy, was the son of Pe'leus, king of Thessaly, and of The'tis, a sea-nymph. To render his person invulnerable (impenetrable to the darts of his enemies), Thetis, in his infancy, dipped her son into the waters of the Styx. After this precaution the heel only,

the part by which his mother held him, was liable to be wounded.

Achilles was instructed by Chi'ron, the Centaur, in the arts of war and music, and by Phœnix in eloquence. When Menelaus was about to attack Troy, Calchas, a diviner in whom the Greeks placed implicit confidence, declared that Troy could not be taken without the assistance of Achilles. Thetis, who foresaw that her son would perish in this enterprise, concealed him in female attire among the household of Lycome'des, king of Scy'ras. Here he was discovered by Ulysses. That wily Greek, traveling about in the disguise of a merchant, exposed jewels and arms for sale to the maidens of Lycomedes' court. Achilles was among them; and, in despite of his habiliment, chose the armor and thus revealed his sex.

Achilles then felt himself in honor compelled to engage in the cause of Menelaus, and led his Myrmidons, the soldiers of Pythia, in fifty ships to Troy. Here he soon distinguished himself by his ravages in the neighboring districts, his person being defended by a suit of impenetrable armor, which Thetis had procured to be made for him by Vulcan.

Among the captives taken by Achilles, in his predatory incursions, was Brise'is, a beautiful female, upon whom Agamemnon set his affections. Agamemnon was the chief of the expedition, and the laws of war required that he should be obeyed. Even the fierce Achilles could not refuse submission to "the king of men," as Agamemnon was called, and he was forced to surrender the fair Briseis.

The displeasure of Achilles upon this occasion forms

the principal subject of Homer's "Iliad," which commences thus, in Pope's translation:

> Achilles' wrath, to Greece the direful spring
> Of woes unnumbered, heavenly goddess, sing.

Achilles withdrew himself from the battle, and after his separation the Trojans prevailed.

Achilles had a friend whom he tenderly loved; this was Patro'clus, who was slain by Hec'tor, the chief hero of Troy. Indignant at this misfortune, Achilles determined to avenge the death of his friend by that of Hector. He therefore returned to the battle-ground, and they came to an engagement, in which Achilles slew Hector and dragged his lifeless body three times around the walls of Troy.

The manner of Achilles' death is variously related; the common tradition is that he went into a temple with Polyxe'na, the daughter of Priam, to be married to her, and that her brother Paris there aimed an arrow at his defenseless heel, which caused his death. From this circumstance the tendon of the heel is called, by anatomists, the tendon of Achilles.

When Achilles was young, his mother asked him whether he preferred a long life spent in obscurity and retirement, or a few years of military glory; not being better instructed, he chose the latter, and Jupiter granted his desire. When Achilles was lamenting the loss of Brise'is, he reminds his mother of his destiny.

> O parent goddess, since in early bloom
> Thy son must fall, by too severe a doom,
> Sure to so short a race of glory born;
> Great Jove, in justice, should this span adorn;
> Honour and fame, at least, the Thunderer owed,

And ill he pays the promise of a god
If yon proud monarch thus thy son defies,
Obscures my glory and resumes my prize.

—*Iliad, Book V.*

Achilles is supposed to have been buried near the promontory of Sigæ'um, not far from the site of ancient Troy. Some ages after the war of Troy, Alexander, as he was going into Persia, offered a sacrifice on the tomb of Achilles, to celebrate the hero and the poet who had transmitted his fame to posterity.

NESTOR.

Nes'tor, King of Py'los, a city of Messenia in Peloponnesus, went to the siege of Troy. His character is more amiable than that of the heroes generally. Nestor was very old, having lived three ages. That is supposed to signify three of thirty years, and he was consequently ninety years old. Nestor, though a warrior, was a peacemaker. When Achilles and Agamemnon, in the first book of the "Iliad," had their fierce quarrel concerning the captive Briseis, the wise Nestor endeavored to allay their mutual fury.

To calm their passions with the words of age,
Slow from his seat arose the Pylian sage,
Experienced Nestor, in persuasion skilled,
Words sweet as honey from his lips distilled.
Two generations now had passed away,
Wise by his rules and happy by his sway;
Two ages in his native realm he reigned,
And now the example of the third remained.
All viewed with awe the venerable man.

—*Iliad, Book I.*

Nestor returned from the war of Troy in safety to his own dominions and family in Messenia. He lost his

son Antil'ochus, in the battles of Troy; but his old age is represented to have been passed in the piety and peace which the sovereign of a small and unwarlike state might be likely to enjoy without disturbance.

DIOMED.

Di'omed, the King of Ætolia, was one of the bravest of the followers of Menelaus. Diomed is celebrated in Homer for what is called his night adventure. This was entering during the night the city of Troy, in order to report to the Greeks the condition of the enemy.

> Is there, said he,[1] a chief so greatly brave
> His life to hazard, and his country save?
> Lives there a man who singly dares to go,
> To yonder camp, or seize some straggling foe?
> Or, favored by the night, approach so near,
> Their speech, their counsels, their designs to hear?

None of the host answered to this appeal but Diomed.

> ——————Untaught to fear
> Tydides spoke—The man you seek is here.
> To yon black camps to bend my dangerous way,
> Some god within commands, and I obey.
> But let some other chosen warrior join,
> To raise my hopes and second my design.

This other "chosen warrior" was Ulysses. They proceeded together among the unwary Trojans, committed great slaughter, and returned to the Greek camp, having murdered Rhes'us, King of Thrace, one of the allies of the Trojans, and bringing with them the famous horses of Rhesus,

> Swift as the wind, and white as winter snow.

When Diomed returned to Ætolia, he found his kingdom and family in the condition which any might pre-

[1] Nestor.

sume upon who should abandon his duties for ten years. His wife had married a stranger, and his subjects had become regardless of all laws; so he left his country and settled himself in Magna Grecia, where he died.

HECTOR, OR HEKTOR.

Hec'tor, the son of Priam and Hecuba, was the most valiant of the Trojans. His wife was Androm'ache, the daughter of Æ'tian, an Asiatic prince, and their only child was Asty'anax. The parting of Hector and Andromache is justly accounted the most pathetic passage of the "Iliad."

Hector killed Patro'clus, the favorite friend of Achilles. After Achilles withdrew himself from the Greeks on account of his quarrel with Agamemnon, the Trojans gained perpetual advantages, and Patroclus entreated Achilles that he might be clothed in his armor and combat Hector. Achilles consented, and Patroclus fell.

Achilles, exasperated beyond measure at the loss of his friend, returned to the field and renewed his attack upon the Trojans. Fear fell upon them as this mighty barbarian, instigated by his terrible passions, dealt death at every blow. Hector was not without terror at the thought of encountering so invincible a warrior; and his father, mother and friends entreated him to avoid Achilles.

Hector was too proud to fly from an enemy; he met the ferocious Achilles, and died by his hand. Achilles afterwards fastened the dead body of Hector to his car, and dragged it ignominiously around the city of Troy.

Priam afterwards went to the tent of Achilles and begged his son's body. Achilles could not resist the supplications of the old man, and he surrendered it.

By one of those miracles very common among the poets, the disfigured person of Hector was restored to its natural beauty; and when he was brought back to Troy, and received by his mother, wife, and sister, Hecuba exclaimed,

> Yet glowest thou fresh with every living grace;
> No mark of pain or violence of face;
> Rosy and fair! as Phœbus' silver bow
> Dismissed thee gently to the shades below.

The amiable character of Hector was perhaps best described by Helen, who says, in Pope's Homer:

> Yet was it ne'er my fate from thee to find,
> A deed ungentle or a word unkind;
> While others cursed the authoress of their woe,
> Thy pity checked my sorrows in their flow;
> If some proud brother eyed me with disdain,
> Or scornful sister with her sweeping train,
> Thy gentle accents softened all my pain;
> For thee I mourn, and mourn myself in thee,
> The wretched source of all this misery."
>
> —*Iliad, Book XIV.*

Hector feared that Andromache would be cruelly treated by whoever among the Greeks should make her his prisoner. He says:

> "I see thee weeping, trembling, captive led."

She fell to the share of Neoptol'emus, son of Achilles. It is said that he married her. The infant Astyanax was killed by some of the barbarous conquerors of Troy.

When Priam entreated the body of Hector, Achilles for a moment was melted. The meeting between them

was solemn and affecting. Old age in affliction touches the most obdurate heart. The wretched Priam kissed the hands that had been stained with the blood of his dear son, and supplicated the iron-hearted Achilles to restore his mangled form. Achilles, implacable as he had shown himself, could not refuse a request so reasonable; and when he granted the body of Hector, he also allowed a truce, a suspension of hostilities, that Priam might bury his son. The funeral honors were paid according to the customs of the country.

When Troy was afterward taken, the family of Priam fled to the altar of the gods for protection. Priam, in this last conflict, clothed himself in armor, and would have defended himself, but Hecuba detained him in the temple of Jupiter. While Hecuba was thus endeavoring to save her aged husband, their son Poli'tes entered the sanctuary; Neoptolemus pursued him thither and, disregarding the place, inflicted a mortal wound upon the youth, who fell dead at his parents' feet.

Priam lifted his spear against the murderer, but in vain; his hand was feeble, opposed to the strong arm of the Greek. The latter, without compassion or reverence, seized the gray hair of Priam and severed his head from his body. Hecuba was assigned, as a captive, to Ulysses; but that hero passing into Thrace, Hecuba made her escape from him and lived and died in that barbarous land. Cassandra was murdered by those who accomplished the death of Agamemnon, and thus ended the race of the Dardan kings. So horrible are the details of war!

It is hardly probable that this story is exactly true, but it has certainly many parallels among nations.

ÆNEAS.

Æne'as was a prince of Troy, son of Anchi'ses and the goddess Venus. When Troy was in flames Æneas escaped with his life, taking upon his shoulders his aged father, Anchises, and in one hand his household gods, while he led, by his other hand, his young son Asca'nius. Creu'sa, the wife of Æneas, followed her husband and father, but she was unhappily lost in the crowd.

According to Vergil, the Roman poet, who related the story of Æneas in the poem called the "Æneid," Æneas attached followers to himself, and embarked upon the Mediterranean, in hopes to establish himself in some country more favored than Troy. In his voyage Æneas stopped at De'los, the Stroph'ades, Crete, and Sicily. In Sicily he buried his father; hence he would have continued his course to Italy, but he was driven upon the coast of Africa.

Carthage is commonly supposed to have been founded about eight hundred years before the Christian era, but Vergil pretends that it existed at the end of the war of Troy, more than three centuries earlier. This anachronism may be pardoned in a poet, for poets are not required to be accurate. Æneas, according to the fable, was driven to the city of Carthage, and was kindly received by Di'do.

Dido was a princess of Tyre, in Phœnicia. Her husband, Sichæ'us, was immensely rich, and Pygma'lion, a tyrannical king of Tyre, in order to possess himself of the wealth of Sichæus, murdered him. Dido, after the loss of her husband, in fear for her own life, escaped with

a company of Tyrians to Africa, where she founded the city of Carthage.

According to Vergil, Dido wished to detain Æneas at Carthage, and to marry him; but he refused, and left her for Italy. In consequence of her grief for the departure of Æneas, Dido refused to live, and committed suicide. The readers of Vergil always pity her, because her sorrow and despair are described in an affecting manner.

In the passage from Carthage to Sicily, Æneas was driven ashore at Cu'mæ, and the Sibyl conducted him to the infernal regions, that he might learn the fate of himself and his posterity. After a voyage of seven years, and the loss of thirteen ships, Æneas came to the Tiber. Here he was kindly received by Lati'nus, the king of the country, who gave him his daughter, Lavinia, though she had been previously promised to Turnus for a wife.

Æneas met also with a kind reception from Evan'der, a prince of Arcadia, who had brought a colony into Italy, had dispossessed the aborigines, or natives, of a little tract adjacent to Latium, and had established himself there. This prince gave Æneas an interesting account of the former state of Italy, of the golden age of Saturn, and of the less happy days that followed.

Young persons are not to understand from the word *king,* as it is used in the history of ancient and pastoral peoples, the same idea as that of a king in modern times. Those kings who are mentioned in the history of Abraham must have been the proprietors of small tracts of land, who exercised a patriarchal government over those that lived upon these domains, and who, like the nobles of Europe in the middle ages, called out their followers to

fight their battles. A king of to-day, though he has not the absolute power of ancient kings, rules a large territory, and lives in a manner wholly different from that of Evander or Chedorlao'mer.

To prevent the marriage of Æneas and Lavinia, Turnus declared war against the former. Vergil relates many battles which ensued between Æneas and Turnus; that Æneas was assisted by his mother, Venus, and by Evander; and that, being tired of fighting, the rivals at last, to finish the contest, agreed upon a single combat. Turnus was killed, and it may be that Æneas reigned peaceably in Latium.

Legendary history does not relate with precision the death of Æneas, but it is somewhere said that he was drowned in the Numi'cus, a river of Italy, being weighted down by his armor; and that the Latins, as the Romans afterwards believed of Romulus, imagined that their king was taken up into heaven. After this the Latins honored Æneas as a god, and offered sacrifices to him. To imagine a man to be a god, and to worship him as one, is the apothe'osis of that man. This folly no longer exists in the world.

Besides the history of gods and demigods, compends of Mythology usually contain notices of certain eminent individuals of antiquity, who, by way of distinction, are called the Seven Wise Men of Greece—and to them is also added the tradition of certain monuments of art, now perished. The latter were the Seven Wonders of the World. The common account of the celebrated men is the following:

THE SEVEN WISE MEN OF GREECE.

Those persons, called by way of eminence the Seven Wise Men of Greece, were Tha'les of Mile'tus, So'lon of Athens, Chi'lo of Lacedæ'mon, Pit'tacus of Mytile'ne, Bi'as of Prie'ne, Cleobu'lus of Rhodes, and Perian'der of Corinth.

Tha'les was born at Miletus, in Io'nia, about 640 B. C. At that time the means of knowledge, schools and colleges, did not abound for the instruction of the young. Those who felt the desire for improvement meditated upon what they saw about them, and sometimes traveled in search of knowledge from one country to another. In the age of Thales the Greek cities of Asia Minor perhaps possessed as much knowledge—that is, had made as many discoveries in science, and had made as many useful inventions—as the most intelligent of the European Greeks; but all the Greeks at that time looked to Egypt for instruction.

Thales, in his solicitude for improvement, repaired to Egypt and, by conversation with the philosophers of that country, was initiated in their doctrines. On his return to Asia Minor he discoursed to his countrymen on various subjects of theology, morals, and physical science, and founded what is called the Ionian sect in philosophy. Thales was the first of the Greeks who made discoveries in astronomy and foretold eclipses.

Of his theology and morals, the following tradition is preserved; for if he wrote anything, his treatises are lost. Thales maintained that the supreme God is eternal and uncreated; that he made all things; that the creation was perfect, being God's work, and that he con-

tinually sees the secret thoughts of every man's heart. He said that the most difficult thing in nature is to know ourselves; the most easy, to advise others; the most sweet, to accomplish our desires. He taught that in order to live virtuously we must avoid the faults we see in others; that we should avoid saying anything which another can repeat to our injury; that we should live with our friends as if they might one day become our enemies; and that health is the felicity of the body, and knowledge that of the mind. Thales died at the age of ninety.

Solon, the Athenian legislator, was born at Athens, and was a contemporary of Thales. During the life of Solon the people of Athens were agitated by perpetual discords in respect to magistrates and laws. Dra'co, one of the archons, or chief magistrates, of Athens, just before the time of Solon, had established laws which the Athenians could not endure. These laws pretended to punish every offense with death. An idle man, or one who stole a cabbage or an apple, suffered as severe a punishment as a capital offender.

The wise Solon was more just and humane, and his countrymen respected him so highly that they called upon him to make a new body of laws, which they promised to observe. They gave him the regulation of the magistrates, the assemblies of the people, and the courts of justice. Solon discharged this trust with great ability, and gave the Athenians a republican government and many wise laws. These laws, called the Institutions of Solon, remained in force as long as the Athenians remained a free people. Many of the laws of Solon were

afterwards adopted by the Romans. Solon died at the age of eighty.

Chi'lo, the Spartan, lived at the same time with Solon. All that is recorded of him are certain maxims. "Three things," he was accustomed to say, "are most difficult: To keep a secret, to employ one's time worthily, to bear injuries with patience." It is said that he caused to be engraved in letters of gold, in the temple of Apollo at Delphi, this aphorism, "Know thyself." "Desire nothing too much," was often in his mouth. Chilo had a beloved and accomplished son. The young man gained a victory at the Olympic games, and so overjoyed was the father by his son's success that he expired in embracing him.

Bi'as was a native of Prie'ne, in Asia Minor. Bias was contemporary with the wise men previously mentioned. Like them, he was a moral philosopher, though little more than his name now remains. He is said to have died suddenly, while he was engaged in pleading the cause of an intimate friend.

Pit'tacus was born in the city of Mytile'ne, in the island of Lesbos. The Ægean islands sometimes enjoyed independence, and had lawgivers and defenders of their own. When Lesbos was attacked by the Athenians, Pittacus defended his countrymen and defeated their invaders. In gratitude for his services the people of Mytilene chose him for their king and adopted laws which he gave them. Pittacus died 579 B. C.

Cleobu'lus of Lindus, in the island of Rhodes, was a man of eminently good sense. He loved the sciences, and particularly recommended the virtues of sincerity and gratitude. He advised men to do good to their

friends, that they might preserve their friendship; and to be kind to their enemies, that they might make friends of them. Cleobuli'na, the daughter of Cleobulus, was celebrated for her wit and genius, but more for the sweetness of her temper. Cleobulus died 560 B. C., aged seventy.

Perian'der of Corinth was an able, rather than a wise man. Goodness and benevolence are essential parts of wisdom. Periander, tyrant of Corinth, knew how to govern so as to keep his subjects in order, and his enemies in fear. He caused to be built and equipped a great number of ships, which carried on a great trade, and defended the maritime state of Corinth. Periander was a bad man; he is remembered as a skilful politician, not as the father of his people, or for his virtuous example. Periander died 588 B. C.

QUESTIONS.

1. Where was ancient Troy, and whence were its names derived? What was the fabulous origin of Troy?

2. Who was the last king of Troy, and who were the most memorable of his children?

3. Where was the early life of Paris spent? What created a dispute between three goddesses? What goddesses visited Paris, and for what purpose?

4. What induced Paris to visit the court of Priam? Who discovered Paris to be the son of Priam? In what enterprise did Paris engage?

5. How did Paris requite the hospitality of Menelaus?

6. Who had vowed to punish those who should carry off Helen? Did Menelaus proceed rashly to the punishment of Paris?

7. What king commanded the Greek armies against Troy and what prophet attended them?

8. What detained the host at Aulis, and what remedy was

proposed? Did Agamemnon send for his daughter from Mycenæ? Was Iphigenia sacrificed? How do mythologists explain the story of Iphigenia?

9. How were the Greeks encountered at Troy? How many years was the siege of Troy continued?

10. What stratagems did the Greeks invent to deceive the Trojans? How was Troy taken at last?

11. What other story is told concerning the fall of Troy?

12. On what account was Philoctetes permitted to wound himself?

13. What induced Ulysses to go to Lemnos?

14. What happened after the departure of Philoctetes from Lemnos?

15. Who were Agamemnon and Menelaus, and what happened to both in early life?

16. What incensed Clytemnestra against her husband, and how did she injure him?

17. Who forewarned Agamemnon of his fate, and how was his destruction accomplished?

18. Who were the children of Agamemnon, and what was the character of Electra?

19. How did Electra preserve the life of Orestes? Who killed the murderers of Agamemnon? How was Orestes tormented?

20. What did the oracle of Apollo require of Orestes? What sentence did the Scythian king pass upon Orestes and his friend?

21. How did Iphigenia treat the friends? What generous strife took place between the friends? What discovery was made by Iphigenia?

22. Did the lives of Orestes and Pylades end happily?

23. Who were the Atridæ, and in what book is their history related? For what cause was the voyage of Menelaus prolonged?

24. Who appeared to Menelaus near the coast of Egypt, and what instructions were given him? How did Menelaus deceive Proteus?

25. What information did Proteus give to Menelaus? Did Menelaus follow the directions of Proteus, and arrive safely in Greece?

26. Who, next to Achilles, was the bravest Greek at the siege of Troy?

27. Who was Ajax, sometimes called the Less? How did Minerva and Neptune punish the impiety of Ajax? What description of the death of Ajax is taken from Pope's Homer?

28. Who was Ulysses? How did he try to escape from going to the siege of Troy?

29. What were the adventures of Ulysses on his return to Ithaca? What accident was caused him through the gift of Æolus? Where were the companions of Ulysses metamorphosed?

30. After Ulysses left Circe, what prevented his return to Ithaca? How long did Ulysses live with Calypso?

31. On what island was Ulysses next landed? What princess relieved Ulysses?

32. How was Ulysses treated by the king and queen of Phocia?

33. In what character did Ulysses go to his palace? Who had taken possession of the palace of Ulysses in his absence?

34. How did Ulysses conduct himself on his return to Ithaca, and what is the chief defect of his character?

35. Who was Achilles? What is the history of his early life? How was the person of Achilles defended?

36. What was the cause of Achilles' displeasure against Agamemnon? What is the principal subject of Homer's Iliad?

37. What incited Achilles to the destruction of Hector? What is the common tradition in respect to the death of Achilles? Did he desire long life?

38. Where was Achilles buried, and who offered sacrifice on his tomb?

39. Who was Nestor, and what was his character? How does Homer describe him? How was the old age of Nestor passed?

40. What was the character of Diomed? What proposal did Nestor make to the Greeks in the camp? Who answered Nestor's appeal, and undertook the enterprise which he proposed? What became of Diomed?

41. Who was the most valiant of the Trojans? What particularly exasperated Achilles against Hector? Was Hector afraid of Achilles, and what happened to him?

42. How did the body of Hector appear when it was restored to Priam?

43. How did Helen describe Hector?

44. What was the fate of Hector's wife and child? What became of Priam and his family?

45. Is the story of Priam probably true?

46. Who was Æneas, and what became of his family on the destruction of Troy?

47. Did Æneas immediately after his escape from Troy proceed to Italy? Can it be a fact that Æneas was ever at Carthage?

48. Who is commonly supposed to have been the founder of Carthage? What is Vergil's story of Dido's death?

49. How long was the voyage of Æneas before he reached Italy? What king gave him a hospitable reception? What is to be understood by the word "king"?

50. What was the end of the war between Æneas and Turnus?

51. What was the reputed death of Æneas, and what is signified by the word apotheosis? Who were the seven wise men of Greece?

52. To what country did the Greeks, six centuries before Christ, repair for instruction in the sciences?

53. What school of philosophy was founded by Thales?

54. What were the opinions of Thales in religion and morals?

55. Who was Solon, and what were the institutions of Draco?

56. Were the institutions of Solon humane and permanent?

57. Who was Chilo, and for what was he distinguished?

58. Who was Bias?

59. Who was Pittacus?

60. For what is Cleobulus memorable, and who was his daughter?

61. Was Periander of Corinth a commendable man?

Norse Mythology

When the map of Europe is examined, its northwestern section is seen nearly disparted from the eastern portion. Beginning at the lakes in Russia, proceeding to the gulf of Finland, continuing through the Baltic Sea and its sounds to the North Sea, proceeding along the Atlantic shore of Norway to the Arctic Ocean, and thence to the White Sea, we arrive once more at Russia. We have almost completed a circuit, which includes a peninsula that contains Finland, Sweden, Norway. These countries are comprehended under one name, ancient Scandinavia, and were inhabited by peoples called the Scandinavian nations. To these must be added the peninsula of Denmark.

The religion of the Scandinavians is contained in two ancient books, the "Eddas," one of which contains the "Volus'pa." Iceland belonged to Scandinavia, and in that island the "Eddas" were compiled. The "Eddas" are filled with exploits of the supreme Scandinavian divinity O'din, or Wo'din. The "Voluspa" is a book of prophecy, and consists of between two and three hundred lines. It was supposed to be the prophecy of Va'la or Vo'la, a Scandinavian goddess.

The "Voluspa" begins with a description of Chaos. It relates the formation of the world; the creation of its various inhabitants,—giants, gods, men and dwarfs. It

then proceeds to a description of the employments of the Destinies, called Norns; the functions of the deities; their most remarkable adventures, and their disputes with Lo'ke. It concludes with a representation of the final ruin of the world by a general conflagration.

The chief deities of Scandinavia were Odin, Frey'a, and Thor. Besides these were a multitude of inferior deities; and the Scandinavians believed in spirits, elves and fairies, who did good or evil to mankind, as they chose.

ODIN.

Odin forms the world, and places within it the first human pair, Ask and Em'bla, whose Eden is the beautiful Mid'gaard. Odin's throne is in high Hlid'skjalf. He is a tall, aged man of sober visage, with but one eye and with a heavy beard. He has a broad-brimmed hat and a striped cloak, and carries a spear, called Gung'ner. Two wolves attend him. These are Ge're (greedy) and Fre'ke (voracious). There are also portrayed with him two ravens, Hu'gin (thought) and Mu'nin (memory).

There is a continuous warfare between the powers of good and evil, throughout the long history of the world. All praise is due to the victorious braves whose souls are borne from earth to the paradise of Valhalla.

Finally comes the Day of Judgment. The evil powers triumph for a time. They cause the destruction of the world. There comes the twilight of the Gods. Even the heavens, with their divinities, sink in the awful cataclysm of Ragnarok'.

But the universe is destined to revive. As in the vision of the Evangelist, a new heaven and a new earth appear.

The good are reserved for immortality with God, while the wicked are consigned in wrath to never-dying fires.

The master power of evil is a monster called the Fenris Wolf, which bites off the hand of Tyr, a son of Odin, and is chained until the final Judgment. At Ragnarok he makes his escape, slays Odin, and swallows the sun.

Midgaard, the home of man during the world's history, is surrounded by a vast serpent, representing evil. At Ragnarok, Thor heroically slays this serpent, but is poisoned by the monster's breath, and falls after retreating for nine paces. Vidar likewise kills the Fenris Wolf. Surtur, or Surt, a fire giant, now throws fire over all the world; and the flames soar so high as to enwrap the tree of life, Yg'drasil. Lo'ke, the evil one, and Heim'dal, the watchman of the skies, slay each other, and the universe sinks beneath the waters in the cold and darkness, from which a new universe is later to arise.

Temples were erected for the worship of Odin, and sacrifices were offered to him. The fourth day of the week was consecrated to him and called Wodin's day, now corrupted into Wednesday.

The supposed actions of Odin are represented by the Scandinavian poets as most marvelous. In battle he slaughtered thousands at a blow. Odin is said finally to have retired into Sweden; and feeling the approach of death, and wishing to meet it as he had often braved it in the field, he assembled his companions, and inflicted upon himself nine deep wounds with the point of his lance. As he was expiring he declared that he was going into Scythia, to take his place among the other deities at the

immortal banquet, where he would receive those who died with arms in their hands.

FREYA AND THOR.

Frey'a, or Frig'ga, the daughter of Nior'der, god of the winds and seas, was represented as the most amiable of the goddesses. She was the wife of Odin, accompanied him in battle, on horseback, and shared the dead with him. Freya was called the goddess of hope. She inhabited a magnificent palace of heaven, called the illustrious abode.

Virgins of high birth consecrated themselves to her service. In a temple at Upsa'la was seen her image reclining on cushions, adorned with the emblems of fertility and abundance. Under the name of Her'tha, she was regarded as the earth. She was worshiped by most of the German tribes. To her was consecrated the sixth day of the week, which still bears her name,—Freya's day, or Friday. She was attended by Ful'la, her handmaid, who had long, flowing hair, and a band of gold.

Thor was deemed the eldest and bravest of the sons of Odin and Freya. He was supposed to rule over the aerial regions; to launch the thunder; to point the lightning; to direct the meteors, winds, and storms. Prayers were addressed to him for favorable winds, refreshing rains, and fruitful seasons. The fifth day of the week was dedicated to him, and called, after his name, Thor's day, or Thursday.

The principal of the inferior deities of Scandinavia, were as follows:

Nior'der, who presided over the seas, navigation,

hunting, and fishing. He espoused Ska'da, daughter of the giant Thias'se, who, preferring the mountains of her father to the humid palace of her husband, prevailed upon him to spend nine out of every twelve days in the hilly regions, while the other three were spent on the shores of the ocean. Niorder is supposed to have been a king of some part of Sweden, and high priest of Upsala.

Bal'der, a son of Odin. He was represented as possessing a majestic, attractive beauty. He had light hair, and dazzling eyes. He was mild and eloquent, uttering just and irrevocable decrees. Into his palace no impure person could enter; and upon its columns were engraven those Runic rhymes which were imagined to have power to revive the dead. He was killed unintentionally by his blind brother, Ho'der. Balder represented the light and warmth of summer; also virtue and truth; Hoder represented winter, with its cold and cheerlessness.

Heim'dal, or Heimdallar, the guardian of the heavens. He was styled the powerful, the holy, the god with golden teeth. He was represented as posted in the celestial fortress, at one end of the bridge Bi'frost, which reached from earth to heaven, and was evidently an emblem of the rainbow. There he defended the passage against the giants, taking less sleep than the birds; seeing a hundred leagues around him, by night as well as by day; hearing the grass growing on the ground, and the wool on the backs of the sheep. Heimdal held in his hand a trumpet, the sound of which might be heard throughout all worlds. He was esteemed to be the standard-bearer of the gods, the judge and pacificator of combats and disputes. He was represented with a cock's crest upon his head.

To the gods just described may be added several chil-

dren of Odin—Ho'der, the blind; the silent Vi'dar, who walked the waters and the air; Va'li, the formidable archer; Ul'ler, who presided over the trial by duel; and For'sete, who decided the differences between gods and men; Idu'na, queen of youth; Sa'ga, goddess of waterfalls; Va'ra, the witness of oaths; Lo'fen, the guardian of friendship; Syn'ia, the avenger of broken faith.

NIFLHEIM.

The Scandinavian hell was called Nifl'heim, and was represented as consisting of nine vast regions of ice, situated under the north pole. Near its eastern gate reposed the body of Vala, the prophetess.

Hard by the eastern gate of Hell
In ancient time great Vala fell;
And there she lies in massive tomb,
Shrouded by night's eternal gloom.
Fairer than gods, and wiser, she
Held the strange keys of destiny.
She knew what chanced ere time began;
Ere worlds there were, or gods, or man;
No mortal tongue has ever said,
What hand unknown laid Vala dead.
But yet if rumour rightly tells,
In her cold bones the Spirit dwells,
And still if bold intruder come,
Her voice unfolds his hidden doom.
And oft the rugged ear of Hell
Is soothed by some melodious spell,
Slow breathing from the hollow stone
In witching notes and solemn tone.

—*Herbert's Helga.*

The Dog of Darkness, similar to the Grecian Cerberus, guarded the entrance of Niflheim.

Uprose the king of men with speed,
And saddled straight his coal-black steed;
Down the yawning steep he rode,
That leads to Hela's drear abode.

Him the dog of darkness spied;
His shaggy throat he opened wide,
While from his jaws, with carnage filled,
Foam and human gore distilled.
Hoarse he bays with hideous din,
Eyes that glow, and fangs that grin.
—*Gray's Descent of Odin.*

In the Scandinavian Hell was the principal abode of Lo'ke, the cruel, cunning, and malicious enemy of gods and men. Here resided He'la, the dreadful goddess of death, daughter of the evil genius Loke and the giantess An'gherbode, or messenger of ill. Hela was described as occupying an immense palace, where her hall was Sorrow; her table, Famine; her knife, Hunger; her servants, Slowness and Delay; her gate, Precipice; her vestibule, Languor; her bed, Malady and Leanness; her tent, Malediction. One half of her body was of the color of putrid, and the other of living flesh. In this region of horrors roamed the wolf Fen'ris, a monster dreaded by the gods, as destined to be one instrument of their destruction; and the equally formidable serpent.

The Valky'rias were maids of the god of war; the goddesses of slaughter. It was their province to select those that were to fall in battle; to bear the invitation of Odin to the most distinguished; to conduct the souls of heroes slain to Valhalla, his hall; and there to pour out for them the beverage of the gods.

On steeds that seemed as fleet as light,
Six maids in brilliant armour dight.
Their chargers of ethereal birth,
Pawed, with impatient hoof, the earth,
And snorting fiercely 'gan to neigh,
As if they heard the battle bray,
And burned to join the bloody fray.
But they unmoved and silent sate,
With pensive brow and look sedate;

Proudly each couched her glittering spear
And seemed to know nor hope nor fear.
So mildly firm their placid air,
So resolute, yet heavenly fair.
But not one ray of pity's beam,
From their dark eyelids seem to gleam;
Nor gentle mercy's melting tear,
Nor love might ever harbour there.
Was never woman's beauteous face,
So stern, and yet so passionless.

—*Helga.*

THE SONG OF VALA.

[From Herbert's Helga.]

I.

Silence, all ye sons of glory!
Silence, all ye powers of light!
While I sing of ancient story,
Wonders wrapt in mystic night.

II.

I was rocked in giant's cradle,
Giant's lore my wisdom gave;
I have known both good and evil,
Now I lie in lowly grave.

III.

Long before the birth of Odin,
Mute was thunderous ocean's roar,
Stillness o'er the huge earth brooding,
Strand was none, nor rocky shore.

IV.

Neither grass nor green tree growing,
Vernal shower, nor wintry storm,
Nor those horses, bright and glowing,
Dragged the Sun's refulgent form.

V.

He who rules, by night, the heaven,
Wist not where his beams to throw,
All to barren darkness given,
There, confusion; Hell below.

VI.

Imir sat in lonely sadness,
Watching o'er the fruitless globe;
Never morning beamed with gladness;
Never eve with dewy robe.

VII.

Who are those in pride advancing,
Through the barren tract of night?
Mark their steel divinely glancing,
Imir falls in holy fight!

VIII.

Of his bones, the rocks high swelling,
Of his flesh the glebe is made;
From his veins the tide is welling,
And his locks are verdant shade.

IX.

Hark! his crest with gold adorning,
Chanticleer on Odin calls.
Hark! another bird of morning
Claps his wings in Hela's halls.

X.

Nature shines in glory beaming;
Elves are born, and man is formed,
Every hill with gladness teeming,
Every shape with life is warmed.

XI.

Who is he by heaven's high portal,
Beaming like the light of morn?
'Tis Heimdallar's form immortal,
Shrill resounds his golden horn.

XII.

Say, proud warder, robed in glory,
Are the foes of nature nigh?
Have they climbed the mountains hoary?
Have they stormed the lofty sky?

XIII.

On the wings of tempest riding,
Surtur spreads his fiery spell;
Elves in secret caves are hiding;
Odin meets the wolf of hell.

XIV.

She must taste a second sorrow,
  She who wept when Balder bled,
Fate demands a nobler quarry;
  Death must light on Odin's head.

XV.

See ye not yon silent stranger?
  Proud he moves with lowering eyes,
Odin, mark thy stern avenger!
  Slain the shaggy monster lies.

XVI.

See the serpent weakly crawling;
  Thor has bruised its loathsome head!
Lo, the stars from heaven are falling!
  Earth has sunk in ocean's bed!

XVII.

Glorious Sun! thy beams are shrouded,
  Vapours dank around thee sail;
Nature's eye with mists is clouded;
  Shall the powers of ill prevail?

XVIII.

Say, shall earth with freshness teeming
  Once again from ocean rise?
Shall the dawn of glory streaming
  Wake us to immortal joys?

XIX.

He shall come in might eternal,
  He whom eye hath never seen.
Earth and heaven and powers infernal,
  Mark his port and awful mien.

XX.

He shall judge, and he shall sever
  Shame from glory, ill from good;
These shall live in light forever,
  Those shall wade the chilling flood.

XXI.

Dark to dwell in wo repining,
  Far beyond the path of day,
In that bower, where serpents twining,
  Loathsome spit their venomed spray.

This song of Vala contains a sort of abstract of the "Voluspa." The third and fourth verses describe Chaos —the supposed state of the universe before the present order was commenced. The lines,

> Nor those horses, bright and glowing,
> Dragged the Sun's refulgent form,

remind the reader of Apollo's chariot.

The seventh stanza describes I'mir as sitting in "lonely sadness." The ninth stanza supposes Imir to perish, and his substance to form the material world. The Scriptures say that at creation "the morning stars sang together, and all the sons of God shouted for joy." In the same way the Scandinavian mythology makes birds of the morning celebrate the day.

The eleventh stanza of the song of Vala supposes that evil spirits, foes of nature, begin to disturb the peace of the world, as the serpent enters the garden of Eden. The powers of good and evil contend, and Thor bruises the head of the serpent. It is a doctrine of the Scripture that the earth shall be destroyed and its beauty renewed. The Scriptures say that these elements "shall wax old as a garment," but there shall be "a new heaven and a new earth." The Christian doctrine of retribution is clear in this stanza—

> He shall judge, and he shall sever
> Shame from glory, ill from good;
> These shall live in light forever,
> Those shall wade the chilling flood.

There are many parallels which may be traced between the Bible and Scandinavian mythology.

QUESTIONS.

1. What was Scandinavia?
2. In what books is the religion of Scandinavia described?
3. What is contained in the Voluspa?
4. What is the Edda, and what does it describe?
5. Who were the chief deities of Scandinavia?
6. What was the abode of Odin, and how was he attended?
7. What actions did mythologists impute to Odin?
8. Describe Ragnarok.
9. Who was Freya, and how was she worshiped?
10. What were Thor's attributes and worship?
11. Who was Niorder?
12. Who was Balder?
13. Who was Heimdal?
14. Had Odin any children?
15. What was the Scandinavian Hell?
16. Who was Vala?
17. Had the Scandinavians a dog like Cerberus?
18. What terrible goddess resided in Niflheim?
19. Who were the Valkyrias?
20. What verses describe the Valkyrias?

British Mythology.

Skinner's Shadowy Kings of Britain.

The widely different treatment of the legendary kings of Rome by successive schools of historical criticism is of interest to the student. Formerly the legends of early Rome were received as unquestioned fact; and the story of the Roman kings was narrated in books of history as circumstantially and as confidently as the reigns of modern sovereigns of France or Spain are recounted to-day. Historical criticism—such as there was—found no difficulties that impaired the credibility of the narrative. Later, when a spirit of iconoclasm arose, and when investigation brought to view occasional inconsistencies, and revealed the insufficient basis upon which the supposed history rested, the critics, in their wrath and contempt, rejected the legendary history *in toto,* as worthless for any purpose. The books were to be thoroughly purged of the silly stuff.

Then it was that Niebuhr arose, with sympathetic spirit, and with a statement of the true interpretation and value of the early myths. He held that while the legendary kings were not to be accepted as historic and veritable personages, in their own individuality, they nevertheless possessed a representative character. Each one stood for something—a period of time, an institu-

tion, a condition of the State. Moreover, he showed that the mythical tales of old heroes all presented pictures of life of the people among whom they originated, giving an index to the beliefs, feelings, manners and customs, family relations, and civic institutions of the time and place of their origin. Viewed in this light, the legendary history of Rome—and of other old nations as well—is of very great value, not only as furnishing attractive themes to the poet and the artist, but also as supplying valuable materials for the use of the historian.

These successive changes of treatment by historians have been followed in the case of the old British legends but two-thirds of the way.

Until the sixteenth century, no man presumed to doubt that the Britons were descended from the Trojans. Even when the virile mind of John Milton turned to the writing of English history, and brought to bear upon the materials at hand a notable independence of old "monkish" legends, he was disinclined to doubt the Trojan narrative. For the ante-Trojan legends, indeed, he shows little regard. But for the rest he adds:

> Of Brutus and his line, with the whole progeny of kings to the entrance of Julius Cæsar, we cannot so easily be discharged—descents of ancestry long-continued, laws and exploits not plainly seeming to be borrowed or devised, which, on the common belief, have wrought no small impression, defended by many, denied by few.

As an illustration of the unquestioning confidence reposed in the legendary history by even later writers, George Grote adduces Zachary Gray's Notes on Shakespeare (London, 1754), in which comment is made upon this passage in King Lear:

> Nero is an angler in the Lake of Darkness.

Gray says:

> This is one of Shakespeare's most remarkable anachronisms. King Lear succeeded his father, Bladud, A. M. 3405; and Nero, A. M. 4017, was sixteen years old when he married Octavia, Cæsar's daughter.[1]

British historians of later days have thrown out bodily the whole alleged history of Britain to the advent of Julius Cæsar, in 55 B. C. They have thrown it out as the whale cast forth Jonah. For a century, probably, no pupil has learned from a text-book that anything containing materials of historic value lies beyond the Roman invasion. Yet by the accepted principles of criticism of the present day, the British legends, if indigenous to England and ancient in their origin, should be of no less value to the historian than are the tales of ancient Greece and Rome.

Right here lies the issue of the whole matter. Were they indigenous or were they borrowed from other nations? Did they originate in very ancient days, or were they manufactured systematically, like the wooden nutmegs of Connecticut—or, better, like the "antiquities" made to order in European furniture shops at the present time? As for the first question, is there any evidence that they were generally borrowed? They seem, in their nature, to be singularly unlike the legends of other lands; to possess a striking aboriginality; to be, in fact, almost *sui generis*. Are they not, then, to be deemed illustrative of the people who gave them to the world?

As to their age, there is more room for question. The most noted authority for the old British chronicle is Geoffrey of Monmouth, a Welsh ecclesiastic of the

[1] The confidence which Gray reposed in these conjectural dates is astonishing to us at the present time.

twelfth century. But it is admitted that essentially the same account was written before his time. Whether the earliest Latin history of the Britons was translated from an ancient Keltic record, written in books, or was compiled from the songs and traditions of the Welsh, is a question which cannot be answered. But does it matter much? Ancient nations had their own individual ways of remembering events. Some made use of writing. Others instituted the profession of the bard or herald, who made it his business to perpetuate orally the things to be remembered in their history. Who shall set a limit to the ability of such an institution as a national order of carefully trained bards to perpetuate the memory of events? The vast learning ascribed to the Druids was not committed to writing, yet it represented an orderly system of knowledge that was handed down from age to age. Doubtless we should know more of the origin of the written narratives but for the vandal acts of the enraged Edward I of England, who cruelly massacred the bards and ruthlessly burned the books of Wales, in his effort to subdue the proud spirit of the people.

It would seem that internal evidences in many of the legends point to a very high antiquity—such as, for instance, the stories of the Giant-Killer, and the tales explanatory of the names of rivers, tribes, etc. Legends of the latter class arise naturally among imaginative peoples in all parts of the world. The Greeks, to account for the names *Hellenes, Ionians, Dorians,* etc., invented their stories of Hellen, Ion, Dorus, etc. Thus the Britons sought to explain the origin of the name *Albion,* as applied to their island, by deriving it from the name of a giant—though we know that it came from *Albus,* meaning

white, in the Roman tongue, or from *Alp,* meaning high, in the old Keltic, and that it was suggested by the high chalky cliffs which, on sunny days, were visible from the mainland of Europe. And thus, likewise, they derived the name *Britain* from Brut, or Brutus—though it was probably suggested by an old Keltic word relating to their custom of staining their skins with woad.

Some of the old stories of the kings of Britain may be true—or at least as true as ancient history is apt to be. This can hardly be doubted at all of some of them. Then why this utter ignoring of all the story of ancient Britain in our histories of to-day? Have we not justly incurred the charge of vandalism in its wholesale rejection? Is it not time for the trained, discerning, and sympathetic critic to study again the pages of the old chronicle, winnow from it the grains of truth which it contains, and, in cases of doubt, to give the legend for what it is worth to the historian?

But even if the stories of ancient Britain were in their origin the purest fabrications, and not an expression of the oldest beliefs of a primitive people, their relation to the great body of our literature is such as to give them a real value. It has been declared by a high authority that the old chronicle of Geoffrey of Monmouth has contributed more of material to our literature than any other book except the English Bible. The student of to-day will do well to study the leading characters of British story who are said to have flourished in the thousand years and more of shadow. An excellent summary of the whole is to be found in Book II, Canto X, of Spenser's "Faerie Queene," which is easily accessible to all.

The Island of Albion was peopled by fierce giants at the time when Prince Brut, the grandson of Æneas,

> From royal stock of old Assarac's line,

came with his friend Corin'eüs, or Cor'ine, and other Trojans, to seek a home in its wilds. Corineus comes down to us as Jack the Giant-Killer, the hero of nursery legends, dear to childhood through unnumbered generations.

The narrative connects itself with the Trojan story thus:

At the end of a war of ten years, the great, proud city of Troy was taken by the Greeks, who achieved undying glory in its overthrow. The city was burned, and the inhabitants were destroyed or carried into captivity. A Trojan prince, Æneas, escaped from the doomed capital to a place of refuge, where he was joined by other fugitives. These refugees, in time, built some ships and stored them as well as they might, and then bade a final adieu to their ruined land. They passed down the Mediterranean to the western shores of Italy, at which they arrived after many strange adventures by sea and by land. Here the Trojans mingled with the Latin people, Æneas marrying the daughter of the king, and himself succeeding eventually to the throne. Four centuries later, a remote descendant of Æneas, Rom'ulus by name, built the city of Rome, and established a new kingdom. Thus the Romans, in the time of their greatness, were enabled to claim as ancient an origin and as illustrious a lineage as the Greeks possessed. But long before the time of Romulus or Rome, the foundations of a second Troy, a greater world capital, had been laid

in a northern island. Its builder was an *early* descendant—a great-grandson—of the Trojan prince.

Æneas was succeeded upon the Latin throne by Asca'nius, his son. Ascanius had a son, Syl'vius, who was destined to succeed him; but while Sylvius was still a youth, the father received a terrible prophecy concerning him. Sylvius was to become the father of a child who was to cause the death of both his parents, but was to become illustrious in deeds.

Like all the old fighters of fate, Ascanius would fain have thwarted the prophecy by prohibiting the marriage of his son. But almost simultaneously he learned, to his horror, that the child of fate was already born, and that its mother was dead. For Sylvius had secretly married a Latin girl, to whom he was devoted. The babe was named Brut—a name which the ancient Britons, like their descendants, the Welsh of to-day, would pronounce as if it were spelt *Brit,* and which becomes *Brutus* by the addition of a Latin case-ending.

The boyish father seems not to have troubled himself about the further fulfillment of the prophecy. He doted upon his child, and carefully trained him through the years of childhood and youth. When Brut had reached the years of young manhood, the second death occurred. The father and the son were engaged in the chase, and Brut bent his bow and aimed an arrow through a thicket to slay a stag. The fatal shaft transfixed the breast of Sylvius; and Brut fled in horror from the scene, to become an exile. The ancient law knew nothing of motives, but considered acts alone. Brut was the worst of all murderers, a parricide, an outlaw. In his wretchedness he repaired to Greece,

hoping that he might find there some old survivors of the Trojan war who had known his great-grandfather.

In Greece, Brut entered the service of King Pan'drasus, and acquired proficiency in military science. He found there many very unhappy Trojan slaves, the descendants of the prisoners of war whom the Greeks had taken,—for it was the custom of the ancients to enslave their captives. Brut carefully planned and skilfully executed an insurrection of the slaves, and captured the king, whom he liberated on securing three hard conditions. The Trojans were to be free, and must be permitted to leave the country, the king must give them one-third of his ships and one-third of his money. Finally, the beautiful princess Ig'noge, the daughter of the king, must be given in marriage to the young hero.

Then came the exodus by sea. The Trojan fleet sped down the Mediterranean, scarcely knowing whither it went, but following the general course taken by Æneas, many years before. The company reached the western coast of Italy at some distance from the Latin kingdom, and there, to the surprise of all, several other communities of Trojan refugees were found. The followers of Brut were augmented in number, for many of these new found friends were glad to join his expedition. The fleet passed on, down the Mediterranean. When a certain island was reached, Brut and a few trusted counselors landed. Not a living soul was found upon it, although it had evidently been inhabited by Greeks. The houses were in ruins. Doubtless the people had all been slain or carried away by the pirates who infested the sea. Upon the island there remained unharmed one building, which not even a pirate would dare to profane;

that was a temple erected to the gods of Greece and Troy. Brut was in sad need of divine guidance. Reverently he entered the temple, and performed sacred rites before the altar of Diana. Then, having uttered a fervent prayer, he lay down and slept before the altar. At the third watch of the night the goddess appeared before him, and uttered a notable prophecy. In tones of majestic power and sweetness she spoke thus:

> Brutus, there lies beyond the Gallic bounds
> An island which the Western Sea surrounds,
> By giants once possessed. Now few remain
> To bar thy progress or obstruct thy reign.
> To reach that happy isle, thy sails employ.
> There fate demands to raise another Troy,
> And build a kingdom in thy royal line,
> Which time shall ne'er destroy, nor bounds confine.

Animated and reassured by this prophecy, Brut sailed on and passed through the Straits of Gibraltar, into the open ocean, and then turned to the north, to seek the vast island upon which he was to build another Troy, "beyond the Gallic bounds." After many adventures by sea and in the land of Gaul, which was visited, the fleet rounded the Gallic coast, and at last came in sight of the great island beyond. In the sheltered harbor of Totness, in what is now Devonshire, England, it came to anchor; and the pristine Columbus stepped upon the shore and proclaimed it his kingdom, in accordance with the will of the immortal gods. Devon, "the Italy of England" today, was beautiful then. The Trojans entered upon its occupation with joy and praise. In honor of their brave leader, they named the land *Brutain,* or *Britain.*

The island had been the domain of the huge Albion,

king of the giants, who was slain by Hercules. Fortunately, no great number of giants now survived, although there were enough to inspire dread in the hearts of the bravest men. How puny seemed the strength of the most powerful Trojan, matched against that of a ferocious, muscular, superhuman creature eighteen feet in height and marvelous in agility as in strength! Strategy like that of "the crafty Ulysses" must be employed in the contest with them.

Among the boldest of the Trojans was Deb'on, a man of persuasive speech. Debon marked for destruction the huge and agile Cou'lin, one of the most dreaded of the giant race. Debon dug a deep pit, one hundred and thirty-two feet in breadth, and lured the huge monster to race along the path in which it lay. On came the giant, with the speed of the wind. At the very brink he stooped low and sprang, with a mighty leap, high in the air, clearing the chasm at a bound, while the amazed Trojans held their breath. But Debon was not surprised. His trick was not yet played. Exulting in his splendid strength, the giant returned with mighty strides, his chin in the air, with an expression of contempt for his Lilliputian spectators; but at the brink of the pit his foot tripped upon the snare which Debon had placed there, and the huge creature fell heavily into the chasm, where a blow from the pick-ax of the wily Trojan despatched him.

God'mer, the son of Albion, and chief of the giants, now wary of snares, determined to wreak vengeance. The Trojan Can'ut, or Canu'tus, encountered him one day. Godmer had armed himself with great boulders for missiles with which to crush the first Trojan whom

he might meet. Three enormous rocks were hurled at Canut, but he was so agile that he dodged them all; and running up to the tired giant, he aimed an arrow which entered the monster's breast. Godmer fell before Canut as Goliath before David; and the giants were deprived of their chief.

Goema'got was famous as the last of these Brobdingnag'ians to fall, and is remembered best of all in legend. He came suddenly upon the Trojans when they were feasting on the precipitous shore, near the site of the present city of Plymouth, and issued a challenge for a friendly sparring. Young Cor'ine, or Corineus, took up the challenge, and a struggle ensued which was to render him famous forever as "the Giant-killer." Instead of sparring fairly, the giant gave Corineus a wicked gripe which broke some of the ribs of the Trojan youth. The latter awaited a favorable instant, when the giant seemed to lose his balance somewhat. Then with the spring of a tiger the youth caught him by the hair and half carried, half dragged the great creature to the brink of the precipice, and hurled him down upon the rocks and into the sea. Greatly did the Trojans rejoice when the last of their foes had fallen, and the unequal warfare was ended.

For many, many centuries the pit into which Coulin fell, the three great boulders hurled by Godmer, and the chasm down which Goemagot was hurled, were perpetual reminders of these heroic contests. Indeed, they may be pointed out to this very day!

For centuries untold it was the custom in England to carry about the streets of London, on Lord Mayor's Day, enormous statues of giants, in commemoration of

the overthrow of these primitive inhabitants by the Trojans. When this custom was stopped, two centuries ago, two very old wooden statues, called "Gog" and "Magog" (the name *Goemagot* being confounded with the Gog and Magog of Scripture), were set up in the Guild Hall of London, where they may be seen to-day. And even now in Brittany, France (whose people are descended from the ancient Britons), there is an annual procession in which the effigies of giants are carried about.

King Brut and Queen Ignoge entered at once upon their great task of establishing the new kingdom of prophecy, the greater Troy, which was to become the capital and center of a world-wide empire. At a place on the north shore of the River Thames, where that stream spread out into a broad pool, the city of destiny arose. It was appropriately named *Troy Novant,* which was the Trojan for "New Troy." In it were sacred temples to the living gods, notably to Diana, who had uttered the strange prophecy. Thus, three centuries before Rome was founded, the truer "eternal city" arose amid the mists of the Northern Island.

A symbol to designate the island of Britain was the figure of a majestic woman seated upon a rock of the ocean and holding in her hand the trident of Neptune, by which that god had ruled the sea. The *Troynovantes* wrought with sublime faith in laying the foundations of their never-ending kingdom, whose bounds should never cease to expand.

More than a thousand years later, when Julius Caesar invaded the island, writing his "Commentaries" as he fought, he called the people of South Britain the

"Trinovantes," the word being but slightly changed through so many centuries. The Romans depicted the island as "Britannia," seated on her rock and holding her prophetic trident, though it must have seemed to them the height of absurdity that the landlubbers of a far-northern, foggy, and forbidding island, wholly beyond the great Mediterranean world, should ever become important, or exercise any influence upon the sea. How strangely, indeed, are prophecies fulfilled!

Brut established a sort of feudal system, founding great families of landed proprietors. Debon was invited to claim a large share of the land, as a reward for his services. He chose the land about Totness, where the first landing had been made. Debon's share is now *Devonshire.* Canut, for his portion, chose the south-eastern border of the land. The Romans called it *Cantium.* We call it *Kent.* Corine chose the region of the far southwest. The word *wall* was added to its name, and we now call it *Cornwall.* The British kingdom, thus heroically and piously established, has been true to the ancient prediction. Time has never overthrown its city of Troy Novant, now London. Its boundaries expand from year to year in our own time. It rules the sea, and its power is fully symbolized by the trident of Neptune. For a time it bowed beneath the Roman yoke. For a time it was swayed by the Saxon. But the course of ages has fused together all its race elements — "Dane, Saxon, Norman, Teuton, or Kelt."

Despite all its seeming corroborations, *this story of the Trojan kingdom in Britain is a pure myth.* It was not a conscious fiction, an intentional falsehood. It was not manufactured. It simply "grew," from natural

causes, among an honest people. It grew exactly as equally mythical stories have grown in our own land, in our own time.

The belief of the ancient Britons that their ancestors had overthrown a race of giants was due, doubtless, to their finding many fossil remains of the mastodon and mammoth, whose bones were naturally mistaken for the remains of gigantic human skeletons. These animals, unlike any quadrupeds which the Britons had ever seen, had *knees,* like those of a man, as the elephant has to-day; and their skeletons, apart from the skull (which was seldom found), were singularly like those of men, except in the matter of size.

Brut and his wife (Ig'noge or In'nogen) left their kingdom divided among several sons. Of these Albanact and Camber gave their names to Albany and Cambria. Lo'crine, the chief lord, fought with fierce invaders led by Humber, who was driven to his death in the river that bears his name.

Locrine, his head turned by victory, neglected his wife Guendolœ'na, the daughter of Corineus, and formed a disgraceful liaison with the Lady Es'trild, who bore to him the fair Sabri'na—which "sad virgin" was drowned in the Severn, named in her honor. The guilty husband died in the chains which his injured wife fastened upon him. The unworthy Ma'dan followed; then Mem'prise, who slew his brother Man'ild in order to reign alone. Then Ebrauc' succeeded, and made war upon Continental foes. His twenty sons won great power and fame in "Germany," but he was disastrously defeated in France. A second Brut revived the British prestige in war. Leill lived in peace and built Carleill'. Then fol-

lowed Hu'dibras, then Bla'dud, who invented a flying machine which would not fly.

We come now to King Lear, whom the genius of Shakespeare has immortalized in his sublime tragedy. It has been regretted by critics that the great dramatist thought it necessary to vary the original story in order to bring about a happy ending. "As if," says Charles Lamb, "the living martyrdom that Lear had gone through—the flaying of his feelings alive—did not make a fair dismissal from the stage of life the only decorous thing for him." In the original story the nephews of Cordelia imprisoned that dutiful daughter of the old king—

Till, weary of that wretched life, herself she hung.

Then the nephews fought each other until Morgan was killed, in the tract called for him Glamorganshire. Rivall followed, when "blood did from heaven rain"; then Gurgustius, then "fair Cæs'ily," who lived in peace. La'go and Kin'marke pass in succession and bring us to Gor'boduc, the father of Fer'rex and Por'rex. The sons imprisoned King Gorboduc and turned upon one another. Porrex murdered his brother, but was slain in turn by Wy'den, or Vi'den, his unnatural mother. Then, in an uprising of the people, both parents were overthrown, and finally the insurrection was sternly put down by the strong hand of the federated nobles. The family of Gorboduc is the subject of the first English tragedy.[1]

Here ends the royal line of Brutus, extinct through

[1] The "Tragedie of Gorboduc," known also by the title of "Ferrex and Porrex," was written by Thomas Sackville (later Earl of Dorset), and was acted before Queen Elizabeth in 1561. The acts of the play are closed by an ode, somewhat resembling the chorus of the ancient classic dramas. One of the odes is best remembered by the following lines:

"The lust of kingdom knows no sacred faith,
No rule of reason, no regard of right,
No kindly love, no fear of Heaven's wrath."

murder. The old tragedy will well repay a careful reading. Assuredly its subject is tragic enough.

Dunwal'lo restored order from chaos and founded a new dynasty. Bren'nus, the Gaul, who sacked Rome about 388 B. C., was his son. He reigned with Beli'nus, his brother. Gur'giunt, son of the latter, followed and conquered Denmark. He also assisted Spanish immigrants to colonize Ireland, in return for their fealty. Guith'eline and his wife Mer'tia followed, and cultivated the arts of peace. The Mercian code of laws was ascribed to this "woman worthy of immortal praise." Of Sifil'lus, Kim'arus, and Da'nius, little is said. Mor'dinus left five sons, who reigned in succession—a remarkable fact in any history.

In the time of these five brothers occurs the story so beautifully related in the "Artegal and Elidure" of William Wordsworth. Ar'tegal, the despot, tramples upon the rights of his people until he is forced to fly before their vengeance and to seek safety in a foreign land. The "pious El'idure" reigns in his stead. The ex-king, a prey to remorse, returns in obscurity and disguise to Britain, to live in the forest as an outcast, content to drink from the springs and to feed like a vagabond on what the wilderness may afford. The new king, hunting in the forest of Cal'ater, discovers and recognizes his outlaw brother; succors, reforms and reinstates him; reconciles to him the disaffected nation, putting away the crown from his own brow, and enthroning again a brother redeemed.

> Heart-smitten by the heroic deed,
> The reinstated Artegal became
> Earth's noblest penitent, from bondage freed
> Of vice—thenceforth unable to subvert
> Or shake his high desert.

Long did he reign; and when he died, the tear
Of universal grief bedewed his honored bier.
Thus was a brother by a brother saved.

In this tragedy blank verse was first employed in drama. Most happily for us, this precedent was followed by Shakespeare. The French are without blank verse to this day.

Is not this legend worthy of preservation, and does it not contain at least a germ of historic truth? Surely it is too strange for fiction.

Later, all the sons of all five brothers reigned, thirty-six in all. Not even the names of these three dozen kings are recounted by Spenser, being passed over because of a singular dearth of incident related of their reigns. Even John Milton speaks of this very shadowy period with unconcealed vexation. A score of these spectral sovereigns he characterizes as "twenty kings in a continued row, who either did nothing or lived in ages that wrote nothing—a foul intermission in the author of this, whether history or fable, himself weary, as seems, of his own tedious tale." One of the thirty-six was famed as a musician, though we have no song of his to tell of the exploits of that murky time.

After these the aged He'ly came to the throne, which he left to Lud. The reign of the latter marked an era with the Britons. He rebuilt the ruined wall of Troy-novant (New Troy—London), and his name is still connected with the great gateway which he constructed—Ludgate—near the site of which he lies entombed. Some derive the name of London itself from this notable monarch.

While the sons of Lud were still very young the

Roman invasion came. Cassib'elane, or Cassivelau'nus, fought bravely for the British fatherland, but was betrayed by his jealous nephew, Andro'geus. Tenuan'tius reigned as a Roman vassal. Then came Kim'beline, the Cymbeline of Shakespeare's play. Probably the name is a Roman form of the ancient British patronymic *Campbell.* In this reign Jesus Christ was born.

Shakespeare has used well the scanty materials for his story. "He is careful," says Henry Reed, "to preserve a certain degree of British independence, while Roman influence or supremacy is also recognized; and with regard to national character he shows, in the Italian villain of the play, how thoroughly demoralized the Roman people had become—how much they had lost of the high and heroic part of their nature in the low and irreligious sensuality of their Epicurean philosophy. On the other hand, the poet has shown, in the Britons of the play, the good and evil which pertain to an imperfect condition of civilization. He has elevated our thoughts of ancient Britain by adorning it with the character of Imogen, one of the loveliest of that matchless company of women who have their life and being in the drama of Shakespeare." An effort has been made within recent years to revive the play of Cymbeline in the theaters. It is to be regretted that the success is not greater.

King Kimbeline, slain in battle with the Romans, was followed by his brother Arvi'rage, a notable foe to the Romans (though married to Genuis'sa, the daughter of Vespasian), and then by Lucius, the first Christian king.[1]

[1] There can be no doubt of the very early conversion of the Britons to Christianity. Many of the Welsh stoutly maintain that St. Paul visited the island in person; and this claim is supported by the testimony of St. Clement, of Rome, one of the Christian Fathers. It is generally agreed that the lady Claudia (mentioned in 2nd Timothy), the wife of Pudens (a great Imperial officer at Rome), was instrumental in bringing the new gospel to Britain.

King Prasu'tagus sought to conciliate the Emperor Nero by bequeathing to him valuable property; but on the death of this pacific prince, his widow, Boadice'a, or Bundu'ca, arose to avenge the insults heaped by the Romans upon herself and her daughters. William Cowper, in his stirring ode "Boadicea," records a prophecy of a Druid bard directed against the cruel Romans:

Rome shall perish—write that word
In the blood that she has spilt;
Perish, hopeless and abhorred,
Deep in ruin as in guilt.

Rome, for empire far renowned,
Tramples on a thousand states;
Soon her pride shall kiss the ground.
Hark! the Gaul is at her gates!

* * * *

Regions Cæsar never knew
Thy posterity shall sway;
Where his eagles never flew,
None invincible as they.

Such the bard's prophetic words,
Pregnant with celestial fire,
Bending as he swept the chords
Of his sweet and awful lyre.

She, with all a monarch's pride,
Felt them in her bosom glow;
Rushed to battle, fought, and died;
Dying, hurled them at her foe.

Heroic Boadicea! Hers has been the universal sympathy of all succeeding generations.

Tennyson's "experiment" entitled "Boadicæa" is a poem of intense passion and energy.

Bold Ful'gent carried on the war with the Romans and was slain. Carau'sius followed and continued the war, but was treacherously slain by Allec'tus, who, in

turn, was killed and succeeded by Asclepiod'atus. A second Co'yll, the "Old King Cole" of nursery legend, overthrew the usurper, and, being crowned king of the Britons, ruled with vigor. He built Colchester, which was named in his honor, and of which antiquarians in later years have secured most interesting details. The city was solidly built of stone and lime, and attests the high grade reached in British civilization. British architects acquired a high reputation on the Continent. "What Calcutta is now to London, London or York was to Rome."

Hel'ena, the daughter of Coyll (according to Welsh claim), became the wife of Constantine when the latter was stationed in Britain.[1] She was afterwards empress of Rome. She is famed in church history for her mission of research, undertaken with Christian zeal in Palestine, where she recovered, in her excavations, the "true cross," and from which land she brought to Europe three skulls, the relics of the "wise men of the East," who brought gifts to the infant Jesus. These skulls now repose in the Cologne Cathedral, and are known as the "Three Kings of Cologne." With Constantine's noonday vision in the heavens and his miraculous conversion, as related by St. Eusebius, all are familiar.

The British Octavius succeeded to the throne of Coyll; then Traherne', who left only a daughter, and conferred his realm upon his son-in-law, Maxim'ian.

The island was now ravaged by the fierce Picts and Scots, and was distracted by wars. A Constantine arose to restore order and public confidence. He left three

[1] Modern critics deny that Helena was the daughter of Coyll, and that Constantine was born in Britain, though strong arguments can be made in support of the Welsh claim.

sons, all minors. The throne was seized by their uncle, Vort'igere, or Vort'igern. The princes were carried by their tutors to Armorica for safety, and an appeal was sent in their behalf to "Germany" for aid. Hen'gist and Hor'sa, Saxon leaders, responded. And thus began the Saxon invasion, in A. D. 449, by which the whole modern world has been changed. Vortigere was overthrown, but was reinstated by his son, Vort'imere. Hengist concluded a peace with the British usurper, but treacherously slew at a banquet three hundred British lords. Vortigere fled, but was overtaken and slain by Constantine's sons, Am'brose and U'ther, now grown to manhood. Aurelius reigned in peace until he was treacherously poisoned. He is buried at Stone'henge, with the three hundred victims of the treachery of the Saxon Hengist.

King Arthur, who long warred with the Saxons, was the last of the British line in England. While an historical personage, he is so largely a character of romance that his real personality and reign are extremely shadowy. The vast cycle of Arthurian story which the romancers wrought out has been largely drawn upon by Tennyson in his "Idylls of the King" and in other poems. Because of the fictions which have been written of the quest of the Holy Grail and of the knights and ladies connected with it, of which he is the central figure, the very word *Arthurian* has come to be associated in the mind with pure romance rather than with genuine legend. Arthur is said to have maintained a magnificent court at Caerleon, in Wales. Probably this was the Cardiff of olden time. Cam'elot, which is so famous in the Arthurian tales, was probably Winchester. Shalott would seem to have been Guildford. Hamo's Port was

evidently South Hampton. West of Cornwall, and now "swallowed of the tides," was the fabled land of Lyonesse'.

The Round Table had seats for all King Arthur's knights, each of whom found his name cut in the marble before him. In the center of the table was the place for the sacred cup, or goblet, the Holy Grail, or Sangreal. This was declared to be the cup from which Christ drank at the Last Supper. It was believed to have been brought to Britain by Joseph of Arimathea, and to have vanished from the earth because of the sins of the people.

The romances tell how King Arthur's knights set forth in quest of the Holy Grail, trusting that by knightly deeds, purity, and faith, they might win the privilege of restoring it. Only in visions was it seen, borne gently by passing angels.

Of the knights of the Round Table, Sir Laun'fal is familiar to us in Lowell's poem, "The Vision of Sir Launfal;" Sir Gal'ahad, the pure-hearted, in Tennyson's poem of "Sir Galahad." Sir Ga'wain, Sir Geraint', and Sir Ag'ravain, are familiar to the readers of Bulfinch's "Age of Chivalry." Sir Tris'tram and Iseult', their love and ruin, are described in Swinburne's "Tristram of Lyonesse." Sir Lan'celot du Lac, who betrayed Queen Guin'evere, is strongly drawn in Tennyson's "Idylls of the King." Mer'lin, the enchanter, and Viv'ien, the Lady of the Lake, were beings of strange and supernatural powers. Sir Bed'ivere was the last of the knights to attend his illustrious chief.

The stories of King Arthur's knights and of the quest of the Holy Grail belong to the field of romance,

rather than to that of legend, though they center about a veritable personage, the brave king of the Britons.

QUESTIONS.

1. In a former period was there a difference in the reception accorded to ancient British legend and that accorded to ancient Grecian and Roman legend?

2. Were all three classes of legend equally rejected by destructive critics of a later period?

3. What did Niebuhr hold as to the value of ancient Roman legend?

4. Has the story of ancient Britain received from recent critics the same treatment which has been accorded to the ancient story of Greece and of Rome?

5. Upon what does the issue rest in the case of the ancient British story?

6. Is the time opportune for reviving the British legendary story?

7. What English poet has told the whole legendary story of ancient Britain in succinct form?

8. What was the original name of the island of Britain?

9. By whom was the island originally inhabited?

10. Who was Syl'vius, and what was his fate?

11. Relate the story of Brut's career in Greece.

12. Relate the prophecy delivered to Brut? How was it fulfilled?

13. What is the story of Deb'on and Cou'lin? How does it come down to us in "Jack the Giant-killer?"

14. What is the story of Canut and Godmer, and what is there in "Hiawatha" to remind you of it?

15. What is the story of Corineus and Goemagot? What ancient custom in Brittany relates to it? What are "Gog and Magog?"

16. How did Cæsar's use of the name *Trinovantes* suggest the story of an ancient city built by Trojans in Britain?

17. How did local names in England suggest stories of ancient heroes to fit them?

18. What is the story of Guendolœna and Locrine?

19. What is the story of Sabrina?

20. What is said of Bladud?

21. What is said of King Lear?

22. How did Shakespeare vary the story of King Lear?

23. Who was Gorboduc, and who were his sons?

24. What important work in literature was based upon the story of Gorboduc?

25. How does legend connect the ancient Britons with the sacking of Rome?

26. How does legend connect Mertia with the Mercian code of laws?

27. What is the story of Artegal and Elidure? What Poet Laureate relates their story?

28. How does John Milton speak of the very shadowy period which follows?

29. What is said of King Lud?

30. What is said of the Roman invasion?

31. Who was Prasutagus, and what does history say of his famous queen?

32. Who was King Coyll, and what is said of him?

33. What famous woman does legend claim to have been his daughter?

34. What is said of the graves of Stonehenge?

35. What modern Poet Laureate has told the story of King Arthur and his Knights?

36. Mention three of the places of which the Arthurian legends tell?

37. What is the story of the Holy Grail? Does it belong properly to legend, or to pure fiction?

Ancient Religions.

The Religion of the Greeks.

According to the Greek poet Pindar, the twelve principal divinities were introduced into Greece from Egypt. When the Greeks began to make laws for the preservation of society it was enacted at Athens that no foreign deity should be worshiped in that city without a decree of the Areop'agus. The Areopagus was a court of justice.

He'siod, one of the ancient Greek authors, says that the Greeks worshiped almost innumerable deities. "There are," says this authority, "thirty thousand gods inhabiting the earth who are subjects of Jupiter and guardians of men."

Because Socrates said that his genius inspired him, his enemies accused him of worshiping an unacknowledged deity, and he suffered death upon this accusation. Those who are familiar with the book of "Acts" will remember that St. Paul saw at Athens an altar inscribed to an unknown God. Upon this Paul, addressing himself to those about him, said, "Whom ye ignorantly worship, him declare I unto you," etc. When he preached to them concerning Jesus and the resurrection, the Athenians, jealous of a new deity, carried Paul to the Areopagus, that he might give an account of his doctrines; but from that day the old superstition vanished slowly away.

About this time the law against foreign deities had fallen into neglect at Athens; for the gods of Thrace and Phrygia had obtained a place among the ancient divinities. The philosophers ridiculed the gods, and at the theaters they were sometimes mentioned with contempt.

The utmost reverence, however, was shown for the images of the gods. Alcibi'ades was obliged to fly for his life, only because he was suspected of irreverence to the images of Mercury. A child suffered death because it accidentally picked up a golden olive leaf from the wreath of Minerva, and played with it.

The Persians, not thinking the gods to be of human shape, as did the Greeks, made no images, and worshiped in the open air, conceiving that God's house and temple was the whole world. All the ancient nations held high mountains in reverence. An English poet says:

"High mountains are a feeling—"

The temples of the Greeks were placed in the woods, upon the mountains, or upon the Acropolis, an eminence in a city; and some stood by a river or a fountain (spring). The temples in the country were usually surrounded by trees or sacred groves, which were supposed to be honored by the immediate presence of the tutelar or guardian deity of the place.

Wherever the temple stood, if practicable, it was made to front the rising sun—the image of the god standing in the middle of the temple, and the worshipers facing the west. The temple of Jerusalem faced the east. The different apartments of all temples were the holy and the profane. Into the former the priests only

could enter at all times. Besides these was the treasury, or depository of money, of offerings, and of holy vessels used in the temple services.

The objects which are adored by heathen appear to be beautiful or unadorned, according to the knowledge and wealth of the people who worship them. The Mexicans worshiped before great masses of stone; and the Achai'ans, among the Greeks, kept religiously thirty square stones on which were engraved the names of so many gods without any effigy—any sculptured figure. When sculpture was invented, it was used to represent the gods; and when the Greeks arrived at perfection in the arts, they produced such images as the Apollo, Venus, and Jupiter Capitolinus, which still remain to be admired in museums and collections.

Paganism offered men no instruction; it consisted of prayers, sacrifices, and purifications. Public prayers were offered for the safety of the state and its allies, for the preservation of the fruits of the earth, for rain, and for deliverance from pestilence and famine.

The following prayer is found in the writings of Plato, and was a tradition from some more ancient author:

"O thou, who art the king of Heaven, grant us what is useful to us; whether we ask it, or whether we ask it not! Refuse us what would be hurtful to us, even if we should ask it."

Priests are held in high honor among all nations. In Greece the priesthood was a numerous order, consisting of both sexes; and the priests were sometimes civil magistrates likewise. The Greek priests were permitted to marry. In Homer, Chryses, the priest of Apollo, appears

before Agamemnon and implores the restoration of his daughter Chryseis.

The Hebrew priests were required to be without any personal blemish; and the high-priest, to be richly attired. (Ex. ch. xxix.) The chief priests of the Hebrews were all descended from Aaron. They were solemnly consecrated to their office, and presided at the feasts, sacrifices, and prayers offered up at the public worship.

The priests expounded the civil law, and were assisted in their observances by the Levites. The Levites were appointed to wait on the priests, to keep the temple and the holy vessels in order, and to assist at the sacrifices.

The Greek priests were men of good constitution, and were preferred for their beauty. Their dress was graceful and imposing, and suitable to the deity they served.

The priestess of Ceres appeared crowned with poppies and ears of grain; that of Minerva was armed like "the martial maid" herself, in the ægis, the cuirass, and the buckler.

Under the Greek priests was the Neoco'ros, whose business was to superintend the decoration and cleanliness of the temple, besides sacrificers, soothsayers, and heralds. Soothsayers, or diviners, pretended to foretell future events. Heralds accompanied all processions and announced to the people the ceremonies that were to be observed.

The Religion of the Romans.

Etru'ria was the country of Italy which was the earliest civilized. It is conjectured that a colony of Phœnicians settled there at a period of the same date with the first emigration of the Phœnicians into Greece; and if that be true, the same religion would naturally be cherished in both countries.

Æneas, eleven centuries before Christ, found an Arcadian people in Italy, and they too had carried thither the religion, which supposes that the primitive god of the Greeks, Saturn, took refuge in the Ausonian land (Italy).

The religion of the Romans appears to have been that of Greece—a mixture of Syrian and Egyptian fables. The principal gods of both peoples were the same; the demigods, or deified men, might have been a little different, because the Romans more readily admitted the apotheosis of heroes and were more tolerant than the Greeks.

In the latter ages of Rome, after the conquest of Greece (B. C. 146), Rome itself and the chief cities of the provinces were adorned with statues and temples in honor of the gods of Greece. The most celebrated temples of Rome were the Capitol, or temple of Jupiter Capitolinus, and the Pan'theon.

The Capitol stood upon the Capitoline hill. This celebrated structure was erected by the King Tarquin'ius Pris'cus. It occupied four acres of ground, and was approached by an ascent of a hundred steps. During the civil wars the Capitol was twice destroyed. The last Capitol was raised by the emperor Domitian; it was

afterwards converted into a Christian church, and modern travelers still visit this celebrated monument of antiquity.

THE PANTHEON.

The Pantheon is of a later origin than the Capitol. It was built by Marcus Agrippa, son-in-law of Augustus. There are no windows in this edifice. The name Pantheon signifies the temple of all the gods. The Pantheon still exists as a Catholic church, dedicated to St. Mary and All Saints. It is known at Rome as the Rotonda. It was formerly entered by an ascent of twelve steps; but the surface of modern Rome is so much elevated above that of the ancient city that this building is below the common level, and those who visit the church must descend a flight of stairs to the entrance.

The consecration of temples was solemnly observed by the Romans. Tacitus describes the ceremony nearly thus:

"On the 21st of July, it being a clear day, the ground upon which the temple was to be raised was bounded by garlands of flowers and fillets. Persons who had lucky names (according to the superstition of the age) first entered the inclosure with boughs in their hands, taken from those trees which the gods delighted in. (Minerva was supposed to prefer the olive, and Apollo the laurel, etc.) Next followed the vestals, attended by boys and girls whose parents were living. These sprinkled pure water on the ground.

"A magistrate, attended by one of the priests, offered a sacrifice, and humbly besought Jupiter, Juno, and Minerva to prosper this holy undertaking; entreating

that the divine mercy would accomplish what human piety had begun. This prayer being concluded, a great company, consisting of priests, senators, knights, and common people, laid hold of ropes, to which was fastened a large stone; this, with many lively expressions, was drawn by their united force to a trench which had been marked in the soil, for the reception of the foundation stones in the wall; into this trench, wedges of gold and silver were first thrown, and the corner-stone was then deposited, amidst the rejoicings of the people." A custom like this, of offering prayers, and laying the first stone of a house of worship with expressions of veneration and joy, is common at the present time among Christians.

The memorable fact that "groves were God's first temples" is found in the history of all primitive peoples. "Trees, in the old time, served for the temples of the gods," said a Latin historian. Dodona's oaks were honored as the residence of Jupiter; the ancient Syrians seduced God's people to their mode of worship; the ancient Germans, according to Tacitus, worshiped in sacred groves in the open air; the Druids of Britain observed the same custom; and the Indians of Asia and America acknowledged the divinity in the thick shade. The Romans, after their temples became numerous and magnificent, still kept up this ancient custom; and in many parts of the city might be seen luci, or groups of trees, consecrated to some god.

AUGURIES.

The Romans placed great confidence in soothsayers and auguries. Soothsayers were persons who pretended

to foresee future events; and they discerned these events in certain appearances of things. The soothsayers declared that thunder, lightning, and comets expressed the will of the gods. They also maintained that motions and chattering of birds intimated what might happen. These signs, when favorable, were called auspices; and when unfavorable, portents.

An auspicious day is one that promises some happiness. We say a portentous cloud, or a portentous appearance; we mean a cloud that threatens a destructive storm, or an appearance of some danger.

The flight of birds was divided (by the Romans) into dexter and sinister, right and left; the former being esteemed fortunate, the latter unlucky. If a man, commencing a journey, saw a flock of birds flying in the right-hand direction, it was a good omen, and foreshowed to him a prosperous adventure; but if the birds took a contrary course, an evil presage took hold of his imagination, and he was thrown, by his foolish superstition, into apprehension of some calamity.

Other animals, besides birds, exhibited good and bad signs; and some inconsiderate circumstances, sneezing, spilling salt, hearing strange voices, were deemed lucky and unlucky. The art of explaining all these to the credulous and ignorant people, who believed in their mysterious import, was augury; and the Augurs, or explainers of mysteries, were respectable men at Rome and were held in honor by the people.

Divination, or augury, was practiced upon chickens kept in a coop for that purpose. Their manner of eating, and of fluttering about their food, was thought to promise

happiness or disappointment. Besides the Augurs at Rome were Harus'pices. These persons were commissioned to examine the dead bodies of victims offered in the sacrifices; and to tell by certain marks what mischance or success was about to happen to the sacrificers, or to the Roman people.

PRIESTS.

At Rome were several distinct orders or colleges of priests; as the college of Augurs, of Pontifices, etc.

Numa, the second king of Rome, was the principal founder of these orders. They were only few in number, sometimes not more than fifteen persons in an order. The Flam'ines, So'dales and Sa'lii were of them.

The most distinguished of the priests at Rome were the Pontif'ices ; their duty was to appoint the public worship, to order the sacrifices and festivals, and to punish inferior priests, and the vestal virgins, if they were guilty of any crime. The high-priest of this order was almost as much venerated as the modern Pope of Rome.

So much was religion honored in the persons of priests, that it was said the liberty of the commonwealth, the virtue of the people, the safety of the citizens, and the honor of the gods were committed to their guardianship.

Cæsar Augustus, and others of the emperors, thought proper, in order to exalt the public respect for themselves, to assume the office of Pon'tifex Max'imus, or chief priest.

SIBYLS.

The Sibyls were virgin prophetesses held in honor by the Romans. They were probably fictitious beings, or traditions of some real women, entirely altered from the original fact. The principal were the Del'phic, the Ery'threan, and Cumæ'an, Sibyls.

In the Roman history, frequent mention is made of the Sibylline oracles. These were books kept, or pretended to be kept, in the temple of Jupiter Capitolinus, which were committed to the care of certain persons, who, when a difficult enterprise was to be undertaken, affected to consult them, and to find in them directions of what was best to be done.

The fabulous origin of the Sibylline books is this: In the reign of Tarquin II, a woman came to Rome and brought nine books to the king, demanding for them certain pieces of gold. Tarquin refused the price; the woman departed from him, burnt three of the books, returned with six, and still demanded the price.

Tarquin refused the Sibyl, for such she was, her demand, and she left him a second time; still she returned again, having but three books, for she had burnt three of the six, and still she demanded the original price. Tarquin, moved by her importunity, applied to the Augurs for instruction how to act.

The Augurs, after some mysterious consultations, told Tarquin that he had been guilty of impiety in refusing a gift from the gods; and they commanded him to give whatever the woman required. Upon this Tarquin purchased the books, and was informed by the Augurs that they contained oracles concerning the future state

of Rome. The woman immediately disappeared, and was never seen more.

TEMPLES.

Temples were places of worship, constructed of costly materials, of beautiful proportions, and often adorned with exquisite sculpture. A temple contained a statue, or image, of the god or goddess to whose worship it was consecrated. The interior part was entered by the priests only. The apartment at the entrance of the temple was called the vestibule, and was open to the worshipers.

The altar, somewhat like a table, was an ornamental structure before which prayers were offered, and upon which sacrifices were laid. An altar, when men worshiped in the open air, was only a pile of turf, or of stones. Incense was a fragrant substance burned in the worship of the ancients, in a vessel called a censer. To express the deepest humiliation they sometimes knelt and sometimes prostrated themselves in their prayers. All temples and inferior places of worship were held in reverence. Whenever the Romans passed a temple they kissed the hand, in token of respect for a sacred place.

Besides the temples and images of the gods, pillars and solitary altars were held in reverence by the nations of antiquity. A pillar would be erected where some extraordinary mercy or deliverance had occurred. In the twenty-eighth chapter of Genesis it is related that in a dream Jacob saw a vision of God, which promised him many blessings; and awaking, he felt the presence

of his Maker.—"And Jacob rose up early in the morning, and took the stone which he had put for his pillow, and set it up for a pillar, and poured oil upon the top of it." Afterwards he says, "This stone which I have set for a pillar shall be God's house." Doubtless, all who came that way knew what had happened there, and stopping, worshiped at the place which Jacob had called "the gate of heaven." In a similar manner, Catholic Christians sometimes erect a cross or an image of a saint at a fountain, or by a wayside, to remind the passer-by of the sentiments of piety and gratitude.

Temples and altars both were places of refuge for the guilty, and for the unfortunate who might be innocently persecuted. The altar was often adorned with horns. A man being accused of a crime, or having committed one, would seek some altar and lay his hands upon the horns, or he would enter a temple, and when his pursuers overtook him they would not tear him from those places. Sometimes the criminal would not be suffered to escape from his asylum, and was thus famished to death.

Besides the protection afforded to the wicked and the outcast by the temple and the altar, private hospitality was sometimes allowed to act against the laws. Banishment was a punishment frequently inflicted upon innocent persons by the Greeks. The exiled person was driven from his house, and was forced to entreat compassion from strangers. Such an unfortunate man would enter a strange house and, without uttering a word, would sit down among the ashes upon the hearth, and by his looks express his forlorn condition, and thus appeal to the pity of the family which surrounded him.

The hearth was sacred to Vesta and the household gods. "The sacred hearth" is a common expression. The master of a house would not drag from his hearth the unhappy exile who entreated his protection.

The most celebrated temples of the Greeks were that of Apollo, at Delphi; the Par'thenon, in honor of Minerva, at Athens; and that of Diana at Ephesus. The temple of Delphi was chiefly enriched by those who consulted the oracle—the rich, who lived all over the Greek empire. The Greek empire signifies, wherever the Greeks had established colonies and founded cities, and transmitted their laws and their language, and extended their commerce; this was from Massilia (Marseilles) in Gaul, to the eastern limits of the Euxine sea, all along the European and Asiatic coasts of the Mediterranean, and on the north coast of Asia Minor.

The votaries of Apollo, all who sought knowledge from the Pyth'ia, bestowed tripods, tables, cups, shields, crowns, and statues of gold and silver, upon the temple; and according to the most authentic computation, the value of these offerings in their largest accumulation, before they were rifled by the conquerors of Greece, amounted to 5,000,000 of dollars. The Roman emperor Nero carried off at once from Delphi five hundred statues of brass, partly of gods and partly of illustrious men.

ORACLES.

The Hebrew Scriptures give us accounts of prophets, men who were endowed by God with superior wisdom, and who were enabled by divine assistance to foretell events, which afterwards were accomplished; and, more-

over, to direct others wisely. When Herod inquired of the Jews where Christ should be born, they answered, in Bethlehem of Judea, for thus it was written by the Prophet.

It appears from antiquity that all nations believed that the gods communicated their will to some men, that those favored persons might convey that will to the rest of mankind. The word *oracle* signifies the words which express the will of God. The ancients believed that some persons were instructed to express and explain God's will, and these persons uttered oracles.

Among the ancients, certain places were fixed upon where priests, when they were consulted, gave information of the gods' purposes. Thus Lycur'gus, the Spartan lawgiver, went to the oracle of Apollo, at Delphi, and inquired if it were the will of the gods that the Spartans should adopt his laws. The oracle replied that it was the divine will, and the Spartans obeyed. Those who consulted oracles were forced to pay for the information they sought, so that rich people only could be benefited by them.

One of the most celebrated oracles of Greece was that of Jove, at Dodo'na, in Epirus. Here black pigeons congregated in oak trees, and made the usual noise of pigeons; but some persons fancying their noise to have some meaning, and pretending to explain that meaning as the will of Jupiter, other credulous persons repaired to that place to learn what they should do, or what they might.

The most famous oracle of Greece was that of Apollo, at Delphi, a city of Phocis. So many persons resorted to the Delphic oracle, and such large presents were made

to it, that the institution became immensely rich. The oracle was uttered by a poor old woman called the Pyth'ia, who was made to sit upon a stool called, from its three feet, a tripod; and to inhale some deleterious gas, which convulsed her body, and made her utter strange words, which artful priests explained just as they chose to those who consulted them. In Greece, besides these, were many other oracles; but those of Dodona and Delphi were the chief.

CEREMONIES.

The victims offered in sacrifice were often highly ornamented, and the priests on those occasions were richly dressed. The worshipers wore white, and brought wreaths and baskets of flowers to the sacrifices. Lustration, or purification, was a ceremony necessary to be observed by devout persons attending a sacrifice. When a very wicked person came, he was said to be polluted, unfit for a religious service, till he should be put into a proper state by a suitable ceremony.

A large vessel of water stood near the entrance of the temple; and the priest, having plucked a burning brand from the altar of the god, extinguished it in water designed for the purification. This act was supposed to consecrate the water; and the water, being sprinkled upon the worshipers, was supposed to make them pure, or fit to address the divine being.

Washing the hands upon any solemn occasion was accounted a purification. Hector says,

> I dread with unwashed hands to bring
> My incensed wine to Jove an offering.

Washing the whole person was an expression of innocence. In chapter xxxvi of Ezekiel, in which the prophet tells the Israelites that God will turn them from their sins, he says, in the name of God, "Then will I sprinkle clean water upon you, and ye shall be clean; from all your filthiness, and from all your idols will I cleanse you." When Pilate, the Roman governor of Judea, against his conviction of innocence, was about to give up the blameless Jesus to his enemies, "he took water, and washed his hands before the multitude, saying, 'I am innocent of the blood of this just person, see ye to it.'"

It was customary, during the performance of religious services on some occasions, for a part of the worshipers to dance round the altar while they sung their sacred hymns. These hymns consisted of three stanzas or parts. While the singers sang the first, they moved from east to west; this stanza was called the Strophe. The second stanza, the Antistrophe, was sung while the singers returned from west to east; they then stood still around the altar and sang the Epode, or last part of the song. The hymns were composed in honor of the gods, and celebrated their actions, and their beneficence to mankind. They usually concluded with a petition that the god who was addressed would continue his favor to the supplicants.

OFFERINGS.

Various offerings besides sacrifices were brought to the temples; these were either designed to pacify the deity if he had been offended, or to procure some favor,

or to express the gratitude of the giver. Crowns, garlands of flowers, cups of gold, or anything which might adorn the temples, were presented to the gods, and hung upon the walls, pillars, and roof, as was convenient. Poor people made such humble offerings as they could afford.

One mode of supporting the public worship was by tithes—a tenth part of anything, as the tenth of the metal from a mine, or the tenth of the wheat, etc. The collecting of the tithes or taxes was called the gathering of tribute. In chapter xiv of Genesis, Abraham is represented as giving tithes of all to Melchisedek, king of Salem, and priest of the Most High God.

PRAYERS.

Though the Greeks and Romans did not worship one God, they always confessed that Jove was supreme. Those who acknowledged one, "high throned above all," called him Theon,[1] or the God. Piety was always cherished by the most virtuous of the ancients.

"The piety of the ancient Grecians," says a writer eminent in the knowledge of their antiquities, "was in nothing more manifest than in their continued prayers and supplications to the gods; for no man among them who was endued with the smallest prudence, said the philosopher Plato, would undertake anything without having first asked the direction and the assistance of the gods; for this they thought the surest means to have all their enterprises crowned with success." This was practiced

[1] See note to Francklin's Sophocles, "Œdipus Tyrannus."

by all other people, as well as by the philosophers, says the same authority.

Every morning and evening supplications were offered. "Both at the rising of the sun and moon, one might everywhere behold the Greeks and barbarians, those in prosperity, as well as those under calamities and afflictions, prostrating themselves, and hear their supplications." One of the Roman poets says, "We pray for the prosperity of Italy, both in the morning and in the evening." The Spartans only prayed that the gods would grant what was honorable and good for them; and they added one petition more, viz., that they might be enabled to suffer injuries with patience. Petitioners, both to gods and to men, used to supplicate with green boughs in their hands, and sometimes with garlands on their heads.

IMPRECATIONS AND BLESSINGS.

Imprecation, or cursing, was practiced by the ancients. This is sometimes called malediction. A curse was a supplication to some god, that he would inflict shame and misery upon the accursed person; that is, the person hated by him who entreats the curse. The misfortunes which happen in consequence of our own or other persons' faults are sometimes called curses. The Greeks had a most superstitious fear of curses. Kings, parents, priests and prophets, uttered imprecations upon detested persons; and those who heard the malediction believed that all the evils which it threatened would actually overtake the accused person, and sometimes all his posterity.

"All men are afraid of imprecations," said one of the Roman writers.

Blessing, or benediction, was the reverse of cursing. It was a supplication that God would make those blessed, prosperous and happy. A memorable example of blessing and cursing is given in the forty-fourth chapter of Genesis. The patriarch Jacob assembles his children around his death-bed, and upon some he pronounces blessings, on others curses. The blessing was supposed sometimes to express the will of God, and could not be recalled. When Isaac had blessed Jacob and given him the inheritance of Esau, he could not withdraw the blessing and give his property to the first-born, because he had, as it were, promised them in a solemn manner to Jacob, who had deceived him.

OATHS.

An oath is a solemn promise made in the name of God. If a man says, "I declare in the name of God" (that is, I declare that I believe God hears me, and that he will punish me if I speak falsely; I declare that I speak the truth at this moment), such a declaration is an oath. When a man declares that he will surely do a certain act, he makes a vow. The Hebrews were permitted to take oaths upon solemn occasions. "Thou shalt fear the Lord thy God, and serve him, and shalt swear by his name."—Deuteronomy.

There was another mode of swearing besides using the name of God, as by the elements, the sun, moon, or stars; or a king would swear by his sceptre, a soldier

by his spear, a fisherman by his nets, etc. Thus Achilles, in the Iliad, addressing himself to Agamemnon, exclaims,

> Now by this sacred sceptre hear me swear
> Which never more shall leaves or blossoms bear,
> Which severed from the trunk as I from thee,
> On the bare mountain left its native tree.
> * * * *
> By this I swear, when bleeding Greece again
> Shall call Achilles, she shall call in vain.

This swearing by certain objects signifies, "As surely as this thing, the sun, or moon, for example, exists, and as God hears me, I speak truly." Achilles means, truly as that I hold this sacred sceptre, I swear that, let the Greeks need my services ever so much, I will never again unite myself to you, Agamemnon, in their defense.

All important agreements or covenants among the ancients were made with mutual oaths. False swearers are abhorred everywhere, and after they are detected are never believed. False swearing is perjury. A person hired to swear to a falsehood is suborned. Perjury, among the Greeks, was punished with death; among us, as it ought to do, it makes the perjured person liable to imprisonment and disgrace.

PIETY.

Whenever the Greeks were about to embark on a voyage, previously to their departure they made a sacrifice, and offered up prayers for safety and success; and the sea-faring men were joined in their devotions by their friends and neighbors. Having arrived in port, the first act of mariners was to thank the gods for their preservation; and if they had been safely landed after tempests,

their custom was to consecrate the garment in which they had escaped, out of gratitude to their deliverers, and to engrave upon a tablet a short account of their deliverance.

Those who undertook a journey first implored the divine protection. When they departed for a foreign land, it was customary to take leave of the gods by kissing the earth; and when they returned, they repeated the same act as a salutation to the guardians of the country. In a strange place the Greeks worshiped the local deities as the protectors and patrons of those who sojourned in their land; and when they were restored to their homes, offered to their own gods thanks for a safe return.

The Jewish Religion.

The Hebrew religion, like all others, had its holy persons, holy times, holy places, holy actions, and holy things.

The priests, the Nazarites and the Levites, were the holy persons among the Israelites or Hebrews. Aaron, the brother, companion, and counselor of Moses, was appointed the first high priest.

The office of supreme pontiff, a priest distinguished above all the rest, is a dignity which all the ancient nations conferred upon their priesthood. The Egyptians and all the distinct orders of Greek priests had their hierarch.

Christian churches have followed this example even to the present time. The pope of Rome and the primate

of all England, who is the archbishop of Canterbury, are instances.

The Hebrew high-priests were the descendants of Aaron's eldest son, whose eldest sons were hereditary high-priests ever after, provided they had no bodily imperfection. The rest of Aaron's descendants were inferior priests. The priests entered upon their office at the age of thirty years, and were solemnly introduced to their public duty by prayers and purifications.

The office of the Hebrew priests was to offer sacrifices, to burn incense in the holy place, to kindle the lamps, to do the higher services of the temple, and to instruct the people. They also pronounced solemn blessings upon the people in the name of the Lord.

The Hebrew high-priest was appointed to enter that apartment of the temple which was called the most holy place, into which no other person could enter, and to oversee all the public worship. He was a judge in civil, as well as religious affairs.

Among the holy persons of the Hebrews was a religious order, called the Nazarites. These were persons who made a vow to devote themselves to the service of God, instead of attending to the common business of life. This vow was made only for a time. The Nazarite permitted his hair to grow during the time for which the vow was made.

The other holy persons were the whole tribe of Levi, called the Levites. It was their business to wait on the priests, and to keep in order the temple and the sacred vessels, and to attend in public services of religion.

After holy persons, holy places demand some attention. From the days of Moses to those of Solomon, about

four hundred years, the Tabernacle was the chief place of worship. After Solomon, B. C. 1070, the Temple which Solomon built was the Lord's house. Both the Tabernacle and the Temple were called the Sanctuary.

The Tabernacle was a movable tent, a building made of pillars, boards, and curtains, kept together by fastenings of gold and silver. It could be taken to pieces and removed from one place to another. (See Exodus, ch. xxvi.)

The Tabernacle was divided into two apartments, the outermost called the holy place, and the innermost called the Holy of Holies. Only the high-priest entered this apartment, and but once a year. The most holy place was divided from the holy place by a veil or curtain adorned with gold and embroidery.

The Tabernacle was inclosed by a row of pillars, with curtains between; and the space within this fence and around the Tabernacle was called the Court of the Tabernacle. The Tabernacle was carried by the Jews wherever they went, during their sojourn in the wilderness, and when they were established in Canaan it was set up in Shiloh, and is thence called the Lord's House in Shiloh.

The Temple was built by King Solomon. It was a magnificent building in the city of Jerusalem. The first temple was destroyed when Jerusalem was taken by the Babylonians. It was rebuilt after the restoration, adorned and beautified by Herod, and finally laid in the dust by the Roman army, when Jerusalem was taken under Titus, A. D. 70.

We read in the New Testament that at the crucifixion of Christ, the veil of the temple was rent. The Temple,

like the Tabernacle, contained the apartment called the most holy, and it was concealed from common eyes by the sacred curtain. When nature was convulsed on the occasion of Christ's violent death, this curtain, or veil, was torn by the shock of an earthquake.

Jerusalem was called by the Jews the Holy City, because the Tabernacle was removed thither by King David, and set up on the holy hill, Mount Zion; and there, on Mount Moriah, afterwards stood the Temple of Solomon. During the reign of David, Jerusalem became the metropolis of the Jewish state; and thither the whole people, or as many as were able, annually repaired to celebrate certain religious festivals.

The holy things were altars, garments, and vessels, besides incense, and other substances used in the Hebrew worship. The Ark of the Covenant, the Mercy-Seat, the Altar of Incense, the Table and Candlestick, the Altar of Burnt-Offerings, the Laver, the priest's robes, purifying water, holy oil, and holy perfumes, together with instruments used in the sacrifices, were holy things.

The Ark was a box or coffer of wood, overlaid with gold. In the Ark were kept the Tables of the Law; these were stones on which the ten commandments were engraved. The book of the Law was that commonly called Leviticus.

The Mercy-Seat was of pure gold, and formed the covering of the ark. A cherub was placed at each end of it. A cherub was the image of a human face attached to a form with wings. It was an emblematical figure, denoting God's presence.

It is said that between the cherubs, on the mercy-seat, a perpetual and vivid light was apparent. This light was

called by the Jews the Shechi'na, or the habitation of God, and sometimes the glory. The ark was kept in the Holy of Holies, within the veil.

The Altar of Incense was made of wood covered with gold, and upon it a perfume of sweet spices was offered morning and evening. Incense was a perfumed substance burnt in a censer. The table used in the religious services of the Hebrews was furnished with golden dishes and spoons. Upon this table were set every Sabbath twelve cakes of fresh bread called the show-bread. This consecrated bread, according to the law, could be eaten only by the priests.

The Candlestick was a pillar of pure gold, from which were extended several branches which supported lamps. The lamps were daily supplied with fresh oil, and kept always burning. The Altar of Incense, the Table, and the Candlestick were kept in the Holy Place.

The Altar of Burnt-Offering was overlaid with brass, and was that on which sacrifices were offered. The fire used to enkindle the fuel used in the sacrifices was fire from heaven.

The Laver was a vessel of brass, which would contain a large quantity of water. It was designed for the priests to wash their hands and feet in, when they went to do service in the sanctuary; thus to intimate, by outward purity, that "clean heart" which is proper to the ministers of religion. The Altar of Burnt-Offering and the Laver stood under the open sky.

The sacred vestments of the High-Priest were principally the Ephod, the Robe, and the Miter. The Ephod was a short vest, without sleeves, worn over the Robe. The Robe was a flowing garment which covered the

whole person. The Miter was a pointed cap worn by the High-Priests only. On the front of the Mitre was a plate of gold, upon which was engraved the inscription, "Holiness to the Lord." The Miter is still worn by Catholic and Protestant bishops.

The Breast-plate of the High-Priest was an ornament of a square form, consisting of twelve jewels set in gold, representing the twelve tribes of Israel. The Robe was of blue cloth with a wrought border of pomegranates and little bells suspended from the hem. This was emblematic—fruit and sound intimating that the fruits of righteousness, that is, a virtuous conduct, should always attend the sound, the fame or reputation of the priest's sanctity.

The grain, wine, and oil, and the birds and beasts offered in the Hebrew sacrifices, and in those of all the nations of antiquity, were required to be of the best quality that could be procured. Things of the greatest value were the most suitable to express the highest sense of gratitude and homage which human beings can feel. These sacrifices were offered daily, weekly, monthly, and yearly.

The holy times chiefly observed by the Hebrews were the morning and evening sacrifice, the Sabbath, the new moons, and the feasts of the Passover, the Pentecost, and the feast of Tabernacles.

The Passover was celebrated during seven days of Abib, the first month of the Hebrew year. The Passover commemorated God's passing over the dwellings of the Hebrews in Egypt, while an angel smote with death the first-born of every Egyptian family. The lamb sacrificed and eaten by the Hebrews on this occasion was called

the paschal lamb. Ripe corn (barley) was also offered at the Passover. On the last day of the Passover was held a solemn assembly of the people, called a holy convocation.

The Pentecost was observed fifty days after the Passover. It celebrated the beginning of the wheat harvest, and was a thanksgiving for the divine mercy in bestowing the fruits of the earth.

The Pentecost also celebrated the revelation of the law to Moses on Mount Sinai.

The Feast of Tabernacles was kept to preserve the remembrance of the time when the Hebrews wandered in the desert, and rested in booths and tents without any fixed habitations. To these solemn feasts the Hebrews were commanded to bring a tithe or tenth part of their corn, wine, oil, and the first-born of their cattle.

The holy actions of different religions are different, but the sentiments are the same, except in those where human sacrifices are permitted; they are the natural worship by frail and weak creatures of a powerful and gracious benefactor, and consist chiefly of praise and prayer, and confession, and of acknowledgments of gratitude, weakness, penitence, hope, and trust.

QUESTIONS.

1. Who were the Seven Wise Men of Greece?
2. To what country did the Greeks, six centuries before Christ, repair for instruction in the sciences?
3. What school of philosophy was founded by Thales? What were his opinions of religion and morals?
4. Who was Solon, and what were the institutions of Draco? Were the institutions of Solon humane and permanent?
5. Who was Chilo, and for what was he distinguished?

6. Who was Bias?

7. Who was Pittacus?

8. For what is Cleobulus memorable, and who was his daughter?

9. Was Periander of Corinth an upright man?

10. How did the Greeks manifest their spirit of intolerance.

11. Who suffered death on the charge of sacrilege, and how did the Athenians receive the preaching of St. Paul? What, at this time, was the public opinion in respect of the ancient religion? How did the Athenians regard the images of their gods?

12. Did the ancients revere mountains, and why?

13. How did the temple stand, and what were its different apartments?

14. What were the first images of idolatry?

15. What were the prayers of the ancients? What ancient prayer has been preserved?

16. Were the Greek priests numerous?

17. To what rules were the Hebrew priests subject?

18. Who assisted them in the discharge of their functions?

19. What analogies may be perceived between the Greek and the Hebrew priesthood?

20. Who assisted the Athenian priests in their solemn services?

21. How happened the religion of Italy to be the same as that of the Greeks?

22. In what respects might the religion of Greece and Rome differ; and what were the chief temples of the city of Rome?

23. Where and what was the Capitol?

24. What was the Pantheon?

25. How did the Romans remarkably express their veneration for places of worship?

26. Were religious services performed at the first commencement of edifices for religious uses?

27. Before the erection of costly temples, what were the places of worship?

28. What were soothsayers? What is an auspicious day, etc.?

29. What was the lucky or unlucky flight of birds?

30. Were many unimportant circumstances superstitiously regarded by the Romans?

31. How did the Romans sometimes regard chickens, and who were the Haruspices?

32. Were there three distinct orders of priests at Rome?

33. Who were the Pontifices?

34. How was the sacerdotal or priestly character considered at Rome?

35. Have we reason to rejoice that we were born in the present age?

36. Who were the Sibyls?

37. What were the Sibylline oracles?

38. What was the origin of the Sibylline books?

39. How did Tarquin treat the Sibyl?

40. What instructions did the Augurs give Tarquin in respect to the Sibylline books?

41. What are temples? What were altars and their uses?

42. What places of worship besides temples were held in reverence by the ancients? Does any Christian custom resemble this?

43. Were temples and altars ever made use of as asylums for the guilty and the unfortunate?

44. Was private hospitality among the ancients ever permitted to afford protection to criminals?

45. Does it appear from sacred history that prophets have existed?

46. Who uttered oracles among the ancients? Had the people of Greece confidence in oracles?

47. How is the oracle of Dodona described? What was the most famous oracle of the Greeks?

48. How were animals to be sacrificed prepared, and what was required of devout persons?

49. What was the mode of purification?

50. What is expressed by the washing of hands, and what examples may be given of its meaning?

51. Did the worshipers among the ancients dance and sing? What were their hymns?

52. What other offerings besides sacrifices were presented to the gods?

53. What are tithes?

54. Did any of the Greeks worship one God, and what is signified by piety?

55. Were the Greeks a religious people? If so, how did they manifest their piety?

56. When did the Greeks offer their devotions, and for what did the Spartans pray?

57. What is meant by a curse, and who stood in fear of curses?

58. What is a blessing, or benediction, and what is a memorable example?

59. What is an oath and a vow, and who were permitted to take oaths?

60. Was there any other mode of swearing except in the name of some god? If so, give an example of it.

61. What is meant to be understood when a person swears by the sun or moon, etc., and what is the reason of Christ's prohibition of swearing?

62. What is perjury, and how are perjured persons regarded everywhere?

63. What resemblances may be found between Paganism and Judaism?

64. Who were the holy persons among the Hebrews?

65. Had all the nations of antiquity high-priests?

66. Have Christian churches chief high-priests?

67. Who were the Hebrew priests?

68. Who were the Nazarites?

69. What was the office of the Levites?

70. What is signified by holy places in the Hebrew worship?

71. What was the Tabernacle?

72. How was the Tabernacle divided?

73. How was the Tabernacle inclosed?

74. Who built the first Temple, and who destroyed the last?

75. What was the veil of the Temple?

76. What was Jerusalem?

77. What were the holy things used in the Hebrew worship?

78. What was the Ark? the Mercy Seat? Shechinah?

79. What was the Altar of Incense? the Table? the Candlestick?

80. What was the Altar of Burnt-Offering? the Laver?

81. What were the High-Priest's garments?

82. What were the substances offered in sacrifices?

83. What were the holy times observed by the Hebrews?

84. What was the Passover?

85. What was Pentecost?

86. What was the Feast of Tabernacles?

87. Are the forms and sentiments of different religions apt to be much alike?

Some Ancient Legends Correlated with Literature and History.

BY HUBERT M. SKINNER, PH. D.

I. The Three Descents to the Lower World.

The ancient Greeks believed the abode of the departed souls to be an island far off, beyond the place where the dome of the sky came down, and in a region where perpetual darkness reigned. In the days of the Roman empire, and all through the Middle Ages, it was supposed to be far below the flat surface of the earth. The craters of volcanoes were suggestive of terrible fires for the punishment of the wicked down below. It is not strange that there came to be a theory among the explorers of caverns that some cave might be found to contain a passage to the nether world, through which a man could descend without taking the trouble to die; and as the idea spread, the people were ready to receive a story of such a transition as reasonable enough in itself.

There have been, in fact, three accounts of descents made by men to the lower world, with descriptions of what they beheld there; for in all three of the narratives the men return to the surface to tell the tale of their strange experiences. One of the accounts is avowedly a work of the imagination; another was built upon a supposed fact in its general outline; while the third was intended and supposed to relate an actual occurrence,

with stricter regard for fact. The stories of the three descents are of importance at the present time in three great literary masterpieces of the world. They have been the delight of the learned for ages. Yet, singularly enough, they have not all been frequently known to the same persons. The student of Vergil has been charmed with the account contained in the sixth book of the Æneid. The student of Italian has read with feeling Dante's divine drama of purgatory, hell, and heaven. The student of Spanish has dwelt with wonder upon the descriptions of Calderon. But seldom, if ever, has the same person made a correlated study of the three great authors who have depicted the journey to the lower regions. The time has come, however, for the correlated study of literature; and the materials for such study are increasing.

Vergil is becoming familiar to an ever-enlarging army of high school pupils. Translations of Dante are somewhat numerous, and are, as a rule, fairly good. Moreover, the genius of Gustave Doré, whose graphic pictures are everywhere known in America, has popularized the subject of Dante's work throughout our nation. As for Calderon, the day is dawning in which we shall awaken to an appreciation of the great literature of Spain; and with it will come translations which will rival Bayard Taylor's rendering of Goethe's "Faust," and Longfellow's version of the "Divina Commedia" of Dante.

Vergil's account of the descent of Æneas is the ablest of the three narratives, and was written in and for the heathen world. Dante and Calderon were both Christian writers, and wrote with pious fervor from the Christian standpoint. Vergil's story is evidently not intended to be taken for fact. His gate is a gate of sleep, through

which Æneas passes. Æneas meets purely allegorical characters, such as Old Age, Disease, Famine, Fear, etc. When he essays to draw his spear at one of the animal monsters which he beholds, he is cautioned that the spear could move only through air, since the monster exists as a shade, and is intangible. When he would clasp the form of his departed father to his breast, he finds that form intangible, like the rest.

Dante's descriptions are real, and so are those of Calderon. Both have their basis, apparently, in the same story of experience, which belongs to the folklore of Ireland, and which for ages was read and accepted as literal truth. It is a singular story, and is related with circumstantial detail in an old English history, and elsewhere.

King Stephen of England, who wrenched the sceptre from the hands of his fair cousin, Queen Matilda, and reigned as a usurper from 1135 to 1154, had at his court a wicked knight, Sir Owain, who had committed an appalling array of crimes. Stephen visited Ireland on the same business which has drawn his successors, from time to time, to that unhappy island. An English monk named Gilbert accompanied him, and formed the design of erecting in Ireland a great monastery. King Stephen, like many another usurper, was willing to favor the pious scheme as an offset to his many crimes. He gave permission, land, and money; and when Gilbert desired the further favor of an interpreter, so that he could converse with the Celtic men, whose aid he needed, the king, with grim humor, appointed to the post the wicked Sir Owain. It would seem from the name (which corresponds with the modern Owen) that the knight must have been a

Welshman, rather than an Irishman; but the Welsh and the Irish were kindred tongues, and Sir Owain, at all events, understood the Irish speech. Sir Owain served Gilbert as an interpreter, and, strange to say, became a thoroughly converted man. He related to Gilbert the facts which led to this great change. They were facts to make the good monk's hair curl, if, indeed, he was not bald—which is very likely. Sir Owain declared that he had visited the lower world, and related what he had seen in the way of purgatorial punishment. When told that he had been dreaming, he repelled the statement boldly, and declared that it was no dream, but a terrible reality.

Far in the northwest of Ireland, in the midst of a long stretch of dreary scenery, is Lough Derg, and in this lake is an islet which formerly contained a cavern. In that cavern, Sir Owain averred, he entered upon his descent. Gilbert, on his return to England, related Sir Owain's story to Henry, a monk of Saltery, in Huntingdonshire; and Henry wrote out the narrative in detail, betraying not the slightest doubt of its literal truthfulness. Moreover, a circumstantial account of this descent is given in the history, or annals, of Roger of Wendover and his predecessors, which was continued by Matthew Paris, and bears his name. The date assigned is 1153. Doubtless the entry was made in the annals not long after that occurrence of the experiences of the knight. The case is, therefore, not to be classed with the traditions handed down orally through long periods. There is a written record of it, almost from its beginning. Those who reject the supernatural in the singular story find it difficult to believe that the latter was a mere invention. Knowing how vivid, often, are the dreams of fever, and how pow-

erful, often, are the lashings of remorse upon a convicted soul, it is easy to believe in a strange subjective experience which came to the knight in the midst of the gloomy cavern.

The story is intensely realistic. It was hailed by the people of Europe as a new revelation of the greatest importance to humanity. It was received with even more interest than we should manifest today in an account of an authentic discovery of the north pole. The story was translated into many languages, and was especially popular in the south of Europe. It seems evident from a study of Dante that he had it before him when he wrote of purgatory and hell. The fierce winds, the tortures of heat and cold, the venomous serpents—all the horrors of Dante are found in it. Sir Owain's experience was held to be supernatural, and was attributed generally to the agency of St. Patrick, the patron saint of Ireland, who had been dead for about seven centuries.

Calderon chose the theme for one of the greatest of his dramas. Disregarding the discrepancy of time, he made St. Patrick and Sir Owain (whom he calls Enio) contemporaneous. Otherwise he seeks to follow with great care the recorded lives of both men. It is not a fact generally known, but it is a fact, nevertheless, that we have the life of St. Patrick, written by his own hand, with careful details of the incidents of his youth, when he was a slave in Ireland. These incidents and the experiences of "Enio" are woven together in a grand spectacular drama, which offers a study of absorbing interest to Catholic and Protestant alike, from its relation to history and literature. Calderon believed implicitly in the truth of the scenes which he depicted; and prob-

ably Dante also felt that he had the basis of substantial fact for his delineations, though he made himself the observer in his narrative. It is difficult for us now to realize the importance which was attached to the story of Sir Owain when it was accepted almost universally as literal, objective fact.

For 700 years the shrine in Lough Derg had been visited annually by multitudes of pilgrims, in spite of vigorous efforts made by the government at different times to break up the pilgrimages. The cave and shrine on Saint's Island were destroyed more than two centuries ago, and the shrine is now in the neighboring islet known as Station Island. Seldom, indeed, has the folklore of any country exerted so strong an influence upon the religious belief of the world as the story of Sir Owain's descent, which will live in literature and art through all coming time.

QUESTIONS.

1. Where, in the opinion of the ancient Greeks, was the abode of departed souls?

2. What gave rise to a widespread belief that it was beneath the ground? How was it hoped to be reached by explorers?

3. What are the three famous descents to the lower world which are described in literature? In what languages are they recorded?

4. Which of these is pure fiction? Which appear to be based on the experience, subjective or real, of a man of historic time?

5. Relate the story of Sir Owain. What use was made by Dante of the popular acceptance of such a descent?

6. What use was made by Calderon of the story of Sir Owain? How is it connected with the life of St. Patrick?

7. What was the importance of Enio's story in its influence upon literature? What in its influence upon the people, as fortifying their belief in a future life?

8. Where is the Lough Derg associated with Sir Owain's descent (not the larger Lough Derg in the south of Ireland)?

II. How Cæsar Lost His Sword.

Every school-boy who reads "Cæsar's Commentaries" is interested in that great hero's account of his two invasions of Britain, in 55 and 54 B. C. The "Commentaries" were written at the time, and are accepted as trustworthy history. The British side of the story was not written until long afterward, and comes down to us as a legend. Few pupils or teachers who read the "Commentaries" know anything about the British story, though it is one in which they would be interested from first to last.

How much of truth there is in the British legends which tell of these invasions we cannot determine. They are as apt to be true as were the stories told in Rome of the expeditions to Britain. Historians scoff at the incident related by the Roman historian Polyæ'nus of Cæsar's great war elephant which, in its armor of iron plates, and with a tower upon its back, frightened the British horsemen on the banks of the Thames. Cæsar had no war elephant in Britain.

But what of his sword—that dreadful instrument of disease and death which has figured in legend and in poetry for so many centuries? Was it, too, a myth? Let the reader judge of it for himself. Whether true or not, it is interesting.

Of all the gorgeous trappings of the great Roman commander, this sword was at once the most famous, the most mysterious. Other swords had splendid mountings, the hilts and scabbards being incrusted with rare jewels. But even the blade of this weapon appeared to be of

burnished gold. It was not the lightning flash of polished steel, but the flame of a vivid fire that was reflected from it. It was a heavy blade, suited to such a warrior. It seemed to possess a charm. To be struck by it, however lightly, was to die. All who were in the least wounded by it perished miserably. To the physiologist of today there could be only one reason for this: the sword had a poisoned edge or point. But to the superstitious men of old it seemed that the brand possessed a magic charm. No Roman dared to touch it. The Britains learned to view it with terror. To wrest such a trophy from the invader would be a triumph indeed! But who could hope to achieve it?

Great swords, like men, had names in ancient days. The name of Cæsar's sword was "*Cro'cea Mors*" ("The Yellow Death"). Grim and fearless was the great Cæsar, as with "The Yellow Death" in hand he rode over the field of battle, wielding death to all whom he struck.

The king of Britain at the time of Cæsar's invasions was Cassivellau'nus. He was the brother of King Lud, who is remembered to this day as the sovereign for whom Ludgate in London was named. Another brother of the king was Nen'nius, a brave and noble prince who led in some of the fiercest charges of the Britons upon their invading foes.

In the first day's battle there came to Nennius an opportunity to win immortal fame. Cæsar, who was generally surrounded by a strong body-guard, was by some accident on the border of the group when Nennius chanced to be near. The latter saw his opportunity, by a quick movement, to deal one blow at least upon the great commander. But ere he could do this, Cæsar, with

lightning speed, had raised "The Yellow Death" on high, and it descended upon the helmet of the British prince. Again it flashed in the sun, like the fangs of a dragon, and descended wth tremendous force. Nennius raised his heavy shield to protect himself. The sword glanced down from the helmet, which it struck, and buried itself in the shield of the Briton. All this was the work of a moment. On recovering from their astonishment, those who had observed the encounter rushed forward to separate the combatants. Each of the heroes drew back to his own men; but the Roman sword was so firmly imbedded in the shield that Nennius, by a quick movement, was able to wrench it from Cæsar's grasp. Tremendous shouts from the Britons greeted the hero, who now bore proudly as a trophy the admired and dreaded "Yellow Death."

For the rest of the day Nennius made use of this destructive blade. It seemed to justify the popular belief in its miraculous properties.

Cæsar was so chagrined by the loss of his famous weapon, which had become so identified with him as to serve as a symbol of his power, and he was so moved by the losses of his men, that he retired to his ships on the following night, and sought counsel with his chieftains. These likewise were so alarmed at the condition of affairs, and so crestfallen at the loss which their commander had sustained, that they urged him to abandon the enterprise of conquering the Britons, and to return to Gaul. And this was then decided upon.

There was great rejoicing among the Britons when they learned of this. Nennius was the hero of the hour, and was honored to his heart's content.

But the rejoicing was soon turned to deep sorrow. Nennius had been slightly wounded by "The Yellow Death," ere he had wrenched it from the hand of Cæsar. The wound was a mere scratch, and in the excitement he probably had not noticed it, or had forgotten it altogether. Soon, however, he felt the fatal burning and throbbing and miserable sickness which told that he had been mortally stricken. For fifteen days he lingered, as the fever burned out his young life; and when the last of these drew to a close, he passed away.

London put on the deepest mourning. Solemn sacrifices were offered, and priests in their white robes chanted the triads of the Druids in his honor. Amid imposing ceremonies his body was placed in a royal tomb, near the north gate of the city. In the tomb was placed his trophy, "The Yellow Death" of Julius Cæsar.

More than three hundred years ago, in the days of the majestic Elizabeth, the poet laureate, Edmund Spenser, told the story of Nennius in "The Faerie Queene." He declared that the sword of Cæsar was still preserved in England as a trophy. Probably this was intended as a poetic fiction, such as Pooh Bah, in "The Mikado," calls "merely corroborative detail." History knows nothing of "The Yellow Death"—nothing whatever. The whole story is purely legendary.

The ancient legends of the Britons relating to Cæsar's invasion are contained in a Latin book written between seven and eight centuries ago by Geoffrey of Monmouth, who professed to have translated them from an ancient Armorican book brought from Brittany, in France. This book has been the subject of much controversy. While it was once accepted as historical, along with the legendary

tales of Homer and Vergil, it has now been wholly relegated with them to the realm of folklore.

In these days, when folklore is valued for its own sake, and is not confounded with trustworthy history, there is no reason why we should not repeat and enjoy the legends of old Britain as we do those of ancient Greece and Rome, without attempting the impossible task of ascertaining how much of truth there really is at their foundation.

QUESTIONS.

1. Describe the famous sword "Crocea Mors." What was the meaning of its name? Who was its owner?
2. Is the story of this sword historical or only legendary?
3. When did Cæsar invade Britain? Who was Cassivellaunus? Nennius?
4. What was the great exploit of Nennius? Describe it.
5. What was the end of Nennius?
6. What does Spenser tell us of Nennius and of the sword?
7. Whence do we derive the story originally?

III. How Caesar Took London.

A Legend of the Invasion of Britain.

When we learned in our school days that Cæsar and his legions, away back before the time of Christ, invaded Britain and captured "the capital town of Cassivellaunus," we were impressed with the fact that London is really very old—that it was a town of the ancient world. Indeed, the ancient British legends put forth the claim that it was founded some centuries earlier than Rome itself. Historians smile at the old legends which precede the written history of Britain, with their marvelous tales

strung out over long ages, and deem them valuable only as supplying materials to poets and to clever story tellers. But the British legend of Cæsar's invasions is strikingly confirmed in its most essential features by Cæsar's own account of those events.

Cæsar's Commentaries are everywhere familiar; but few persons ever see the British story, since it exists in English only in translations from a very rare book of old Latin. It is an interesting story, and well worth preserving.

Caswal'lon, or "Cassivellau'nus," as Cæsar calls him, was one of three royal brothers, the sons of old King Heli. Lud, being the eldest, reigned after his father, and left two sons, Andro'geus and Tenuan'tius. But since they were young, and Britain was approaching a crisis, Caswallon succeeded to the supreme power, permitting his two nephews to exercise a limited sovereignty over Trinovan'tum (London) and Cornwall. To Nennius, the third of the royal brothers, was given an important command in the army, and he was destined soon to fall in a heroic defense of his country.

In the year 55 B. C. came the invasion by the Romans under the great commander, Julius Cæsar. It ended in failure. Cæsar was amazed at the advancement of the Britons, and at the ability and bravery of their resistance; and he speedily retreated to Gaul (France). That he committed the folly of a second attempt to subdue the Britons was due to a tragic occurrence which caused the islanders to be divided among themselves, and led a faction to invite him to come as an avenger of their wrongs. The legendary account of the feud is essentially as follows:

There was great joy in Britain over the defeat of the great Roman and his legions. The sword of Cæsar, which had been wrenched from him by Nennius, was prized as a national trophy, and was reverently placed in the tomb of that prince, who perished from a wound that Cæsar had given him. The nation was wild in its joy at the deliverance from the threatened Roman subjection, and a great national festivity of devotion and rejoicing was arranged for. The capital, Trinovantum, which was under the command of Androgeus, was in gala dress. Great sacrifices were to be made to the immortal gods, who had directed the British arms to victory.

Forty thousand cows and one hundred thousand sheep were barbecued. Thousands gathered to listen to the priests, as they officiated, with solemn chants, in the devotions of the people. Then came the games which, in all the classic lands of Europe, were associated with public worship.

Among the wrestlers were two youths of great promise. One of these was, like Androgeus, a nephew of the king. His name was Hi'relglas. The other was Eveli'nus, a nephew of Androgeus. Both were famous wrestlers, the pride of the nobles and of the people. Both were handsome, and were crowned, doubtless, with the famous brown tresses of British royalty.

It is difficult now to realize the estimation in which such contests were held in ancient times. As among the Greeks a victory in the Olympic games was as greatly to be desired as a triumph in war, so in Britain it was the ambition of a lifetime to win in such a contest and at such a time. Hirelglas and Androgeus were well matched. It was difficult to determine who was the victor. With

breathless interest the assembled thousands looked on, as the struggle proceeded. And when at last it was ended by expiration of the time or by the exhaustion of both, the honors were still in question. Each champion had his adherents, and no one, perhaps, was fully satisfied with the outcome.

After the contest was over, and the wrestlers, still excited and panting, were resting from their exertions, some remark was made which led to a dispute. The nephew of the king was perhaps overbearing and contemptuous. The nephew of Androgeus was quick-tempered and violent. Hirelglas, in his anger, said something peculiarly exasperating; and Evelinus, on the spur of the moment, sprang up and grasped a heavy sword. Trained to the skillful use of heavy blades, and mad with passion, he rushed upon his cousin. The blade swung through the air and, with its razor edge, came down upon the neck of Hirelglas, who had no time to anticipate it. Keenly it cut through flesh and bone, and the spectators were shocked to see their prince completely beheaded at a blow. The deed was done, beyond recall; and Evelinus, far from being repentant, excused himself. There appeared at once two sides to the story that was told. Evelinus was excused by many. Indeed, it was held by some that he had acted purely in self-defense.

A royal order was soon issued by the king for the arrest of the prince. The latter appealed to his uncle, Androgeus, who was in charge of the city, and had exercised final jurisdiction in all such matters. Androgeus immediately espoused the cause of his nephew, and made answer to Caswallon that the trial must be held in Trinovantum, and that he, Androgeus, must be the judge. Cas-

wallon, who seems not to have been at Trinovantum at the time, declined to concede the position of Androgeus, and threatened to make war against him, unless the royal mandate should be obeyed.

Acts of hostility and of reprisal followed; and at length Androgeus sent a message to Cæsar, inviting him to repeat his invasion, and promising him the support of the Trinovantes. Cæsar accepted the invitation, but demanded hostages as a guaranty of good faith; and Androgeus sent him thirty young nobles. Cæsar came, and there was much heroic fighting on both sides, until Androgeus, at the king's solicitation, effected an agreement whereby the Romans retired again to Gaul, exacting a tribute, and taking Androgeus with them. The invasion, however, came to nothing, as the tribute was not paid, nor did the Romans again attempt the conquest of Britain for nearly a century.

Cæsar's own account tells us that a young man, son of the late king, came to him in Gaul and promised aid; that forty hostages were exacted and given; that the young man's name was Mandubra'tius. Probably the M in this name belonged to a preceding word. "Androgeus" might be easily confounded with "Andubratius," as pronounced by the ancients. Cæsar tells us that the young man's father was Imanuen'tius. Doubtless he referred to Tenuantius. Perhaps the initial letter of this name was confounded with *Im* in the copying of the "Commentaries."

Cæsar tells us that he advanced to the "capital town," which was "admirably fortified by nature and art"; that only a nominal resistance was made, and that he secured

in it "a great amount of cattle." While he does not give us the name of this town, it is understood to have been "Trinovantum," or London. Cæsar's invasion was attended with severe fighting elsewhere. Thousands of the terrific war chariots of the Britons, each holding three fighters, rushed through the Roman ranks. These heavy cars were armed with long, sharp blades extending from the axles of their wheels, which rendered it impossible to approach them without great danger.

The crime of Evelinus resulted in the death of great numbers of brave men on both sides, and the treason of Androgeus ruined his own life. Despite the variations of the two accounts in their details, they are probably both true at bottom, and they teach a moral.

The English poet Edmund Spenser,[1] in his "Faerie Queene," recites briefly the story of the second invasion in the following stanzas, which follow an account of the life of King Lud, and of the young princes who were left to the care of their "eme" (uncle), Caswallon:

Whilst they were young, Cassibalane, their eme,
  Was by the people chosen in their stead,
Who on him took the royal diadem,
  And goodly well long time it governèd;
  Till the proud Romans him disquieted,
And warlike Cæsar, tempted with the name
  Of this sweet island, never conquerèd,
And envying the Britons' blazèd fame,
(O hideous hunger of dominion!) hither came.

Yet twice they were repulsèd back again,
  And twice renforced back to their ships to fly;
The whiles with blood they all the shore did stain,
  And the gray ocean into purple dye.
  Ne had they footing at last, perdy,[2]

[1] Spenser's words have to be pronounced often in the old-fashioned way, by making a separate syllable of the termination *ed*. He calls the British chief "Cassib'alane."

[2] An ancient oath.

Had not Androgeus, false to native soil,
And envious of uncle's sovereignty,
Betrayed his country unto foreign spoil,
Nought else but treason, from the first, this land did foil.

So by him Cæsar got the victory,
Through great bloodshed and many a sad assay.
In which himself was chargèd heavily
Of hardy Nennius, whom he yet did slay,
But lost his sword, yet to be seen this day.

QUESTIONS.

1. Who was Androgeus? Tenuantius?
2. Who was Evelinus? Hirelglas?
3. Did Cæsar attempt a second invasion of Britain, after his withdrawal in 55 B. C.? For what reason?
4. How was the first British deliverance celebrated?
5. What was the crime of Hirelglas, and to what did it give rise?
6. What is Cæsar's account of Mandubratius and Imanuentius?
7. Why was it easy for the same name to assume different forms in ancient days?
8. What account does Cæsar give of the "capital town"?
9. What rendered the British very formidable in battle?
10. What old-fashioned feature of pronunciation must be preserved in reading Spenser?

IV. St. Brendan and His Island.

The story of St. Brendan, the Navigator, is the oldest of the accounts that we have of discoveries in the Western Hemisphere by a really historical character. Such was St. Brendan of Ireland. He was born in Kerry, in the Emerald Isle, in the year 484. He died in 577. He was the abbot of a notable monastery on the western coast of his native land. The point of his departure upon his long cruise is pointed out to this day. Mount

Brendan is named in his honor. All that is known of the time of his great voyage is that this must have been accomplished within the period of his adult and active life. Presumably it was within the first third of the sixth century.

Of the details of St. Brendan's famous voyage we have no historical account. The legendary account of it that has come down to us, if viewed from the standpoint of modern knowledge and thought, and with an unfriendly eye, is a bundle of absurdities. It has no claims to acceptance as literal fact. This is easily explained. In the popular repetition of reminiscences of such a man, through long ages, the stories of dreams and visions ascribed to him, or to others concerning him, are mingled and confounded with statements of actual fact—for in the old days a very great importance was attached to the most fantastic of dreams. Moreover, he is at times confounded with the subjects of other narratives, which may or may not be purely fanciful; and thus a wholly foreign element is introduced into the legend relating to him.

The story of St. Brendan's voyages, however, cannot be ignored by the historian, for it connects itself with historic events and with official documents of the highest importance, long anterior to the time of Columbus.

When the Christian king Roderigo, of Spain, was overwhelmed by the Moors in 711, it was popularly believed that he made his escape to the Isle of St. Brendan, and there found a refuge, far off in the western sea. The same belief was held concerning the brave but unfortunate King Sebastian, after the battle of Alcaz'ar, in 1578—for the wars between the Moors and the Spaniards continued through many centuries. When the Portu-

guese ceded the Canary Islands to Spain, in 1479, it was stipulated that the Isle of St. Brendan, referred to as the island which had not been found, was included in the transfer—though this island was believed to be far to the westward of the Canaries. Nor was this the first official transfer of the title of the island, to take effect "when it should be found."

The general belief of the peoples of various nations in the story of St. Brendan's discovery of land far off in the western ocean exerted a strong influence in favor of the project of Columbus. Without its aid he probably could not have succeeded. It was fortified in the minds of some people by the Norse story of Leif Erikson and by the Welsh legend of Prince Madoc, it is true. But these were known to only a very few in southwestern Europe, and were in nowise associated with pious purposes or saintly names; whereas the story of St. Brendan always suggested the benediction of Heaven and the attendance of guardian angels through all the perils of the unknown sea.

The Isle of St. Brendan appeared upon the maps of the Christian world from a very early period, and it continued to have a place upon some of them, indefinitely it is true, as late as 1755. For two centuries after the discovery of America by Columbus, the Spanish and the Portuguese, at least, continued to search for the island. At times it was believed to have been seen, most unexpectedly; but it always disappeared again, or the island discovered turned out to be very different from the received description of the one that was sought.

It may have been one of the Bermudas that St. Brendan reached. While he probably never saw the continent

of North America, neither did Columbus. It was not necessary to the fame of either as a great discoverer in the Western Hemisphere.

St. Brendan has the honor of leading the list of pre-Columbian discoverers of land far off in the western ocean. As a historical character many centuries in advance of all others of his class of heroes, he is entitled to grateful remembrance. And his statue should appear among those erected to leaders in the quest of the New World.

"Saint Brendan was the Christian Ulysses," says Thomas Wright, F. R. S., "and his story has had much the same influence on the western Catholics as the 'Odyssey' upon the Greeks."

We are apt to regard the quaint tales of the "Arabian Nights" as very old, and as an exotic pure and simple, wholly free from the influence of European life and thought. Yet the critics hold that the influence of the story of St. Brendan had penetrated even to the Oriental world, and suggested features of these characteristic Oriental tales. Some of the adventures of Sinbad the Sailor are evidently copied from the legend of St. Brendan. The story of the men who landed upon the back of a whale, thinking it an island, is almost identical in both. The same is true of descriptions in old Arabic books of geography relating to the Isle of Sheep and the Isle of Birds, etc., described in the legend.

The stories that were told of St. Brendan in the earlier time became fused together, it is believed, about four centuries before the expedition of Columbus; that is to say, in the latter part of the eleventh century. This was unfortunate, since the accounts thus blended may

have differed widely in character, and it might have been possible to distinguish pretty clearly between the stories based on fact and those of pure fancy, had they not been thus commingled. About this time was composed the Latin prose text that has come down to us. The English prose version was published in London in 1527. The English poetical version of the story is very old, and was preserved in manuscripts for a long time before it appeared in print.

QUESTIONS.

1. Who was St. Brendan?
2. Of what service was his alleged discovery to later navigators?
3. How is it related to literature?
4. What feature of ancient narratives, incorporated in them in all sincerity, often throws discredit upon their truthfulness?
5. What was long believed of King Sebastian of Spain?

The Giant Adamastor, the Spirit of the Great Stormy Cape.

BY HUBERT M. SKINNER, PH. D.

The giant Adamas'tor was a frightful apparition which appeared to the great navigator Vasco da Gama 400 years ago, according to the story related in that magnificent epic of Cam'oëns which we call the "Lusiad." The Columbian celebration, and the events of recent years in Africa, give a new interest to the subject. Moreover, the splendid qualities of this great classic deserve the attention of all lovers of literature.

Scarcely second to the achievement of Columbus in discovering America was that of Da Gama, who doubled the Cape of Good Hope in 1498, and thus opened up to the world a waterway to the rich lands of India—the goal of European ambition. Portugal fairly rivaled Spain in the glory of her enterprise and in the wealth which flowed from it. The capital city of Lisbon possessed, moreover, a pride of antiquity scarcely paralleled in Western Europe. While London claimed to have been founded by the Trojan followers of Brut, the great-grandson of Æneas, and to be older than Rome, Lisbon averred that her foundations were laid by Ulysses himself and his friend Lu'sus, and that its name had been at first Ulyssipolis, which it had borne in honor of its founder.

Four hundred years ago both Spain and Portugal were filled with delight over their recent achievements, and were intoxicated with the glories of conquests opened out before them. Great bards arose among them, inspired to write great poems.

Luiz de Camoens, of Portugal, was the greatest poet of his time, and the one best fitted to immortalize in verse the grand expedition of Da Gama. Nothing approaching his epic in sublimity or in beauty has ever been written of the career of Columbus. Camoëns was a native of old Lisbon (born in 1524), and a student at the University of Coim'bra. His father was lost in a shipwreck off the coast of Goa, in Southern Asia. The young student fell madly in love with a girl whose beauty inflamed even the king. The lovers were cruelly parted. She pined away and died. He lived a bachelor for thirty years, apparently trying to throw his life away in mad enterprises, and died, a beggar, in 1579. When in banishment at Macao (a Chinese port belonging to Portugal), and living, like a beast, in a cave, he produced the "Lusiad," which has been the delight of the cultured in every generation since his time, and which has been rendered with more or less success into most of the modern languages of Europe.

The giant Adamastor, described in the Fifth Canto, is by far the best known feature of his story of Da Gama's expedition. The apparation formed in air, like a hideous cloud. It spoke in an audible voice, with a horrifying effect. What it said to the explorers was terrifying in its import. Whence the poet derived his idea of the scene, is not known. No one who is familiar with

the folklore of sailors regarding the Cape will suppose for a moment that it was a pure invention of Camoëns. Who invented the tales of the "Flying Dutchman"? Did they not "just grow" out of the superstitions of the sailors and out of the vague sea portents which they beheld?

Young Camoëns' youth was filled with stories of the supernatural on the ocean. Doubtless he only gave finished form and expression to one of the many legends of his time describing the horrible wraith, and adorned the tale with embellishments borrowed from classic mythology.

The most remarkable fact of the whole matter of Adamastor is that it has been accepted by many as a prophecy. When critics began to study it in detail, they were reminded of the visions recorded by Daniel and Ezekiel in Holy Writ, and they assumed that the future of India was set forth in the utterance of this horrible phantom, and that the giant himself was a symbol of some vast historic power or influence. Adamastor, in his brief recital of his own story, classes himself with Enceladus and the other Titanides. He declares that he was smitten with the beauty of the sea-nymph Thetis; that, knowing that she could not but be repelled at his formidable appearance, he welcomed a hint from Doris that he might seize her by brute force; that Thetis half dared him to do so; and that when he drew her lovely form to him she turned into a barren mountain, while he, likewise, had henceforth only a bleak headland for his bodily form.

There is in this a little suggestion of the "Loreley"

of the Rhine and of the Sirens of old. But what is the prophecy? Some have seized upon the description of Adamastor's face as a type of Mahomet's, and have declared that Adamastor stands for the Mahometan power in India. It is surprising how generally this interpretation has been received by the thoughtless. Time and space would fail to point out its anachronisms and its puerility. Others have seemed to see in Adamastor a prophecy of the power of the British empire, developed, of course, since the time of Camoëns.

Why may we not apply it to the situation in Africa in our own time? Let Adamastor be the British power in Africa (for the apparition had no connection whatever with India.) Thetis is, then, the Boer republic. The Boer race was as "sea-born" as Thetis herself, for Holland was literally raised from the ocean bed. Had not this Adamastor looked with longing eyes upon the Transvaal? Did he not manifest a desire to take her by force? Did she not half dare him to it? Did he not reach out his strong arms for her? And has she not turned into a dreary waste at his touch? When it comes to a prophecy, does not this meet all the conditions? But what is meant by the description of the giant's face? What, for instance, of his black lips? Are not the lips of the cannon's mouth black? And is not its flash a sulphurous yellow, like yellow teeth? It seems clear that, as a prophecy, Adamastor represents the great power of the British at the Cape, and that all the learning and skill of critics in many lands cannot supply another explanation approaching to this in plausibility.

Yet, after all, Adamastor is not really a prophecy at

all. He is simply a symbol of the great forces of nature at the frowning and dangerous cape. He belongs with the "Flying Dutchman" in the folklore of superstitious sailors. In the elegant addition which Camoëns has given to mythology by his polished narrative, we are reminded of the Green Dam'nes, who was changed to a laurel tree by her jealous deity, and of Lot's wife, who became a pillar of salt.

Various translations of the "Lusiad" have been made in English, with varying degrees of success. Unlike the "Iliad," the "Æneid," and the "Paradise Lost," this poem is divided into stanzas, in the original, and has the grace of rhyme. Those translations which retain this form are the best. The story of Adamastor occurs in the Fifth Canto, in which Da Gama, having repaired to the city of Melinde (an old town of East Africa), is relating to the native king the more notable events of Portuguese history and the story of his expedition, and has come to the passage of the "Stormy Cape." From one of the older translations (by Burton) are taken the following stanzas. Lacking the grace and music of the original, and archaic in their expression, they are perhaps all the better suited to an ancient prophecy on this account:

STANZAS FROM "THE LUSIAD."

XXXVII.

But now five other suns had come and gone
Since from our land-fall went we forth to plow
Seas to the seaman still unseen, unknown,
While from astern the breezes favoring blow;
When, as a night closed in, all careless strown,
The crew kept watch upon the cutting prow,
Deepening the welkin's darkling hues, a cloud
Sails high o'erhead, and seems the sky to shroud.

XXXVIII.

It came so chargèd, with such timorous stride,
In every faltering heart blank fear it bred.
Roars from afar and raves the sombre tide,
As though vain thundering on some rocky head.
"Almighty Power, o'er worlds sublime," I cried,
"What threat from Heaven, or what secret dread,
Shall now this climate and this sea deform?
What greater horror than the natural storm?"

XXXIX.

These words I ended not when saw we rise
A shape in air enormous—sore the view of it;
A form disformèd, of a giant size;
Frownéd its face; the long beard squalid grew of it;
Its mien dire menacing; its caverned eyes
Glared ghastly 'mid the moldy, muddy hue of it;
Stainèd a clayey load its crispy hair,
And coal-black lips its yellow tusks laid bare.

XL.

So vast its eerie members, well I can
Assure thee all, the double deemed to sight
Of Rhodes' Colossus, whose inordinate span
One of the world's Seven Wonders once was hight,[1]
But when its gross and horrent tones began
To sound as surged from Ocean's deepest night,
Ah! crept the flesh, and stood the hair of me
And all—that grewsome Thing to hear and see!

XLI.

"O rasher, bolder race"—'twas thus it spoke—
"Than all whose daring deeds have tempted fate;
Thou whom no labors tame, nor war's fell stroke,
No rest will grant on human toils to wait,
Since these forbidden bounds by thee are broke,
Who dares my virgin seas to violate—
Which long I guarded, where I ne'er allow
Plowing to foreign or to native plow—

* * * * * * *

XLIII—XLIV.

"This know—what ships shall sail my waters o'er,
And brave, as brav'st thou me, to work my worst,
To them assurèd foe shall prove my shore,
Where blow the storm winds, and the tempests burst.

[1] Called.

Nay, ye shall every year see many a keel
If me my judgment here hath not misled,
Such wrecks endure—shall see such fate befall,
That death shall seem the lightest ill of all.''

* * * * * * *

(Here follow dire prophecies in grewsome detail.)

XLIX.

The fearful monster would more ills unfold,
Our doom disclosing, when aloud cried I,
''Who art thou, whose immense, stupendous mold,
Pardi,[1] is mighty miracle to mine eye?''
His lips and dingy orbs he wreathed and rolled,
And with a sudden, frightful, wailing cry,
In slow and bitter accents he replied,
As though the question probed and galled his pride—

L.

''I am that hidden, mighty head of land,
The Cape of Tempests, fitly named by you,
Which Ptolemy, Mela, Strabo never fand,[2]
Nor Pliny dreamt of, nor old sages knew.
Here, in South Ocean, end I Afric's strand,
Where my unviewèd Point ye come to view,
Which to the far Antarctic Pole extendeth;
Such he your daring rashness now offendeth.''

* * * * * * *

(Here the Spectre relates how he fell in love with the sea nymph.)

LV.

''Care-maddened, moonstruck, now I fled the war,
And kindly Doris named the trysting night;
At length my lovely love I saw appear—
My winsome Thetis, in her robeless white.
Like one possessed I hurried from afar,
Opening my arms to clasp the life and sprite[3]
Of this, my body, and hot kisses rain
Upon her cheeks, her locks, her glorious eyne.[4]

LVI.

''Ah, how it irks to tell my sad disgrace!
Thinking my darling in these arms to hold,
Mine arms a rugged mountain did embrace,
Yclad with humble bush, a horrid wold

[1] An old oath. [2] Found. [3] Spirit. [4] Eyes.

Before this rock, upstanding face to face,
Which for that angel front I did enfold,
No more was I a man! No, lorn and lone,
A rock, a stone, I stood before a stone.

* * * * * * *

LIX.

"My flesh slow hardens into solid earth;
To rocks and horrid crags enstone my bones;
These limbs thou seest, and this mighty girth,
Extend where desert ocean raves and moans;
In fine, the giant stature of my birth,
To this far headland, sprent with rocks and stones,
The gods debased; and doubling all my woes,
Round me white, winsome, watery Thetis flows."

LX.

Thus parlied he; and with appalling cry
From out our sight the grewsome monster died.
The black cloud melted, and arose on high
Sonorous thunders, rollèd by the tide
To the angel choirs; with hand upraisèd, I
(Invisible controls so long our guide)
Prayed God in pity would those ills withhold,
By Adamastor for our race foretold.

Disraeli's Druidical Institution.[1]

England, which has given models to Europe of the most masterly productions in every class of learning and every province of genius, so late as within the last three centuries was herself destitute of a national literature. Even enlightened Europe itself, amid the revolving ages of time, is but of yesterday.

How "that was performed in our tongue, which may be compared or preferred either to insolent Greece or haughty Rome,"[2] becomes a tale in the history of the human mind.

In the history of an insular race, and in a site so peculiar as our own, a people whom the ocean severed from all nations, where are we to seek for our Aborigines? A Welsh triad—and a Welsh is presumed to be a British—has commemorated an epoch when these mighty realms were a region of impenetrable forests and impassable morasses, and their sole tenants were wolves, bears, and beavers, and wild cattle. Who were the first human beings in this lone world?

Every people have had a fabulous age. Priests and poets invented, and traditionists expatiated. We discover gods who seem to have been men, or men who resemble gods. We read in the form of prose what had once been a poem. Imaginations so wildly constructed,

[1] From that famous classic of criticism, Disraeli's "Amenities of Literature," by Isaac Disraeli, the father of Lord Beaconsfield.

[2] Ben Jonson.

and afterwards as strangely allegorized, served as the milky food of the children of society, quieting their vague curiosity, and circumscribing the illimitable unknown. The earliest epoch of society is unapproachable to human inquiry. Greece, with all her ambiguous poetry, was called "the mendacious"; credulous Rome rested its faith on five centuries of legends; and our Albion dates from that unhistorical period, when, as our earliest historian, the Monk of Monmouth, aiming at probability, affirms, "there were but a few giants in the land,"[1] and these the more melancholy Gildas,[2] to familiarize us with hell itself, accompanied by "a few devils." Every people, however, long acknowledged, with national pride, beings as fabulous, in those tutelary heroes who bore their own names.

The landing of Brutus with his fugitive Trojans on "the White Island," and here founding a "Troynovant," was one of the results of the immortality of Homer, though it came reflected through his imitator, Vergil, whose Latin, in the mediæval ages, was read when Greek was unknown. The landing of Æneas on the shores of Italy, and the pride of the Romans in their Trojan ancestry, as their flattering epic sanctioned, every modern people, in their jealousy of antiquity, eagerly adopted, and claimed a lineal descent from some of this spurious

[1] The existence of these *giants* was long historical, and their real origin was in the fourth verse of the fifth chapter of Genesis, which no commentator shall ever explain. AYLET SAMMES, in his "Britannia Antiqua Illustrata, or the Antiquities of Ancient Britain derived from the Phœnicians," has particularly noticed "two teeth of a certain giant, of such a huge bigness that two hundred such teeth as men now-a-days have might be cut out of them." Becanus and Camden had, however, observed that "*the bones of sea-fish* had been taken for *giants' bones;* but can it be rationally supposed that men ever entombed fishes?" triumphant in his arguments, exclaims Aylet Sammes. The revelations of geology have not yet been surmised, even by those who had discovered that giants were but sea-fish. So progressive is all human knowledge.

[2] A very early British writer of whom next to nothing is known, who records stupendous miracles.

progeny of Priam. The idle humor of the learned flattered the imaginations of their countrymen; and each in his own land raised up a fictitious personage, who was declared to have left his name to the people. The excess of their patriotism exposed their forgeries, while every pretended Trojan betrayed a Gothic name. France had its Francion; Ireland, its Iberus; the Danes, their Danus; and the Saxons, their Saxo. The descent of Brutus into Britain is even tenderly touched by so late a writer as our CAMDEN; for, while he abstains from affording us either denial or assent, he expends his costly erudition in furnishing every refutation which had been urged against the preposterous existence of these fabulous founders of every European people.

Such is the corruption of the earliest history, either to gratify the idle pride of a people, or to give completeness to inquiries extending beyond human knowledge. Even BUCHANAN, to gratify the ancestral vanity of his countrymen, has recorded the names of three hundred fabulous monarchs, and presents a nomenclature without an event; and, in his classical Latinity, we must silently drop a thousand unhistorical years. Even HERNY and WHITAKER, in the gravity of English history, sketched the manners and the characteristics of an unchronicled generation from the fragmentary romances of Ossian.

Cæsar imagined that the inhabitants of the interior of Britain, a fiercer people than the dwellers on the coasts, were an indigenous race; but the philosophy of Cæsar did not exceed that of Horace and Ovid, who conceived no other origin of man than *Mater Terra.* Man, indeed, was formed out of "the dust of the

ground"; but the Divine Spirit alone could have dictated the history of primeval man in the solitude of Eden. To Cæsar was not revealed that man was an Oriental creature; that a single locality served as the cradle of the human race; and that the generations of man were the offspring of a single pair, when once "the whole earth was of one language and of one speech." "And there is no antiquity but this that can tell *any other beginning,*" exclaims our honest VERSTEGAN, exulting in his Teutonic blood, while furnishing an extraordinary evidence of the retreat of Tuisco and his Teutons from the conspiracy against the skies.

The dispersion of Babel, and consequently the diversity of languages, is the mysterious link which connects sacred and profane history. There is but a single point whence human nature begins,—the universe has been populated by migrations. Wherever the human being is found, he has been transplanted. However varied in structure and dissimilar in dialect, the first inhabitants of every land were not born there; unlike plants and animals, which seem coæval with the region in which they are found, never removing from the soil they occupy. Thus the miracle of Holy Writ solves the enigmas of philosophical theories, of more than one Adam, of distinct stocks of mankind, and of the mechanism of language,—vague conjectures and contested opinions, which have left us without even a conception how the human being is white, or tawny, or sable; or how the first letters of the alphabet are Aleph and Bêt, or Alpha and Beta, or A and B!

In tracing the origin of nations, later speculators

have therefore more discreetly, though not wanting in hardy conjectures or fanciful affinities, conducted people after people from the mysterious fount of human existence in the Asian region. Through countless centuries they have followed the myriads, who, propelling each other, took the right or the left, as chance led them. Vanished nations may have received names which they themselves might not have recognized. Kelt or Kimmerian, Scandinavian or Goth, Phœnician or Iberian, have been hurried to the isles of Britain. Their tale is older, though less "divine," than the tale of Troy; and the difficulty remains to unravel the reality of the fabulous. The learned have rarely satisfied their consciences in arranging their dates in the confusion of unnoted time; nor in that other confusion of races, often mingling together under one common appellative, have they always agreed in assigning that ancient people who were the progenitors of the modern nation; and the aborigines have been more than once described as "an ancient people whose name is unknown." In the pride of erudition, and the irascibility of confutation, they have involved themselves in interminable discussions; yet one might be seduced to adopt any hypothesis; for, more or less, each bears some ambiguous evidence or some startling circumstance sufficient to rock the dreaming antiquary, and to kindle the bitter blood of pedantic patriots. The origin of the population of Europe and the first inhabitants of our British isles has produced some antiquarian romances, often ingenious and amusing, till the romances turn out to be mere polemics, and give us angry words amid the most quaint fancies. This

theme, still continued, becomes a cavern of antiquity, where, many waving their torches, the light has sometimes fallen on an unperceived angle; but the scattered light has shown the depth and the darkness.

Among those shadows of time, we grasp at one certainty. Whoever might be the first-comers to this solitary island, when we obtain any knowledge of the inhabitants, we are struck by their close resemblance to those tribes of savage life whom our navigators have discovered, and who are now found in almost a primitive state, among that innumerable cluster of what has recently been designated the Polynesian Isles. The aborigines of Britain took the same modes of existence, and fell into similar customs. We discover their rude population divided into jealous tribes, in perpetual battle with one another. They lived in what Hobbes has called the *status belli,* with no notion of the *meum* and *tuum;* in the same community of their women as was found in Otaheite;[1] and with the same ignorance of property, when its representative in some form was not yet invented. Our aborigines resembled these races even in their personal appearance. A Polynesian chief has been drawn and colored after the life; and the figure exhibits the perfect picture of an ancient Briton, almost naked, the body painted red. The British savage chose

[1] Julia, the empress of Severus, once in raillery remonstrated with a British female against this singular custom, which annulled every connubial tie. The British woman, whose observation had evidently been enlarged during her visit to Rome, retorted by her disdain of the more polished corruption of the greater nation. "We British women greatly differ from the Roman ladies; for we follow in public the men whom we esteem the most worthy, while the Roman women yield themselves secretly to the vilest of men."

Such was the noble sentiment which broke forth from a lady of savage education. It was, however, but a savage's view of social life. This female Briton had not felt how much remained of life which she had not taken into her view. When the attractions of her sex had ceased, and the season of flowers had passed, she was left without her connubial lord, amid a progeny which had no father.

blue, and made deep incisions in the flesh to insert his indelible woad.[1] The fierce eye and the bearded lip, with the long hair scattered to the waist, exhibit the Briton as he was seen by Cæsar, and, a century afterwards, as the British monarch Caractacus appeared before the Emperor Claudius at Rome. His sole ornaments consisted of an iron collar and an iron girdle; but as his naked majesty had his skin painted with figures of animals, however rudely, this was probably a distinctive dress of British royalty. These Britons lived in the thick woods, herding among circular huts of reed, as we find other tribes in this early state of society; and submissive to the absolute dominion of a priesthood of magicians, as we find even among the Esquimaux; and performing sanguinary rites similar to those of the ancient Mexicans. We are struck with the conviction, that men in a parallel condition remain but uniform beings.

It seems a solecism in the intellectual history of man to discover among such a semi-barbarous people a government of sages, who, we are assured, "invented and taught such philosophy and other learning as were never read of nor heard of by any men before." This paradoxical incident deepens in mystery when we are to be taught that the Druidical institution of Britain was Pythagorean, or patriarchal, or Brahminical. The presumed encyclopedic knowledge which this order possessed, and the singular customs which they practiced,

[1] This practice of savage races may have originated in a natural circumstance. The naked body, by this slight covering, is protected from the atmosphere, from insects, and other inconveniences to which the unclothed are exposed. But though it may not have been considered merely as personal finery, which seems sometimes to have been the case, it became a refinement of barbarism when they painted their bodies frightfully to look terrible to the enemy.

have afforded sufficient analogies and affinities to maintain the occult and remote origin of Druidism. Nor has this notion been the mere phantom of modern system-makers. It was a subject of inquiry among the ancients, whether the Druids had received their singular art of teaching by secret initiation, and the prohibition of all writing, with their doctrine of the preëxistence and transmigration of souls, from Pythagoras; or whether this philosopher, in his universal travels, had not alighted among the Druids, and had passed through their initiation. This discussion is not yet obsolete, and it may still offer all the gust of novelty. A Welsh antiquary, according to the spirit of Welsh antiquity, insists that the Druidical system of the Metempsychosis was conveyed to the Brahmins of India by a former emigration from Wales; but the reverse may have occurred, if we trust the elaborate researches which copiously would demonstrate that the Druids were a scion of the Oriental family. Every point of the Druidical history, from its mysterious antiquity, may terminate with reversing the proposition. A recent writer confidently intimated that the knowledge of Druidism must be searched for in the Talmudical writings; but another, in return, asserts that the Druids were older than the Jews.

Whence and when the British Druids transplanted themselves to this lone world amid the ocean, bringing with them all the wisdom of far antiquity to an uncivilized race, is one of those events in the history of man which no historian can write. It is evident that they long preserved what they had brought; since the Druids

of Gaul were fain to resort to the Druids of Britain to renovate their instruction.

The Druids have left no record of themselves; they seem to have disdained an immortality separate from the existence of their order: but the shadow of their glory is reflected forever in the verse of Lucan and the prose of Cæsar. The poet imagined, that, if the knowledge of the gods was known to man, it had been alone revealed to these priests of Britain. The narrative of the historian is comprehensive: but, with all the philosophical cast of his mind and the intensity of his curiosity, Cæsar was not a Druid; and only a Druid could have written, had he dared, on DRUIDHEACHT,—a sacred, unspeakable word, at which the people trembled in their veneration.

The British Druids constituted a sacred and a secret society, religious, political, and literary. In the rude mechanism of society in a state of pupilage, the first elements of government, however gross or even puerile, were the levers to lift and to sustain the unhewn masses of the barbaric mind. Invested with all privileges and immunities, amid that transient omnipotence which man in his first feeble condition can confer, the wild children of society crouched together before those illusions which superstition so easily forges. But the supernatural dominion lay in the secret thoughts of the people: the marauder had not the daring to touch the open treasure as it lay in the consecrated grove; and a single word from a Druid forever withered a human being, "cut down like grass." The loyalty of the land was a religion of wonder and fear, and to dispute with a Druid was a state crime.

They were a secret society, for whatever was taught was forbidden to be written; and not only their doctrines and their sciences were veiled in this sacred obscurity, but the laws which governed the community were also oral. For the people, the laws, probably, were impartially administered: for the Druids were not the people; and, without their sympathies, these judges at least sided with no party. But if these sages, amid the conflicting interests of the multitude, seemed placed above the vicissitudes of humanity, their own more solitary passions were the stronger, violently compressed within a higher sphere. Ambition, envy, and revenge, those curses of nobler minds, often broke their dreams. The election of an Arch-Druid was sometimes to be decided by a battle. Some have been chronicled by a surname which indicates a criminal. No king could act without a Druid by his side, for peace or war were on his lips; and, whenever the order made common cause, woe to the kingdom! It was a terrible hierarchy. The golden knife which pruned the mistletoe beneath the mystic oak immolated the human victim.

The Druids were the common fathers of the British youth, for they were the sole educators; but the genius of the order admitted of no inept member. For the acolyte unendowed with the faculty of study, all initiation ceased: Nature herself had refused this youth the glory of Druidism; but he was taught the love of his country. The Druidical lyre kindled patriotism through the land, and the land was saved—for the Druids!

The Druidical custom of unwritten instruction was ingeniously suggested by Cicero, as designed to prevent

their secret doctrines from being divulged to those unworthy or ill fitted to receive them, and to strengthen the memory of their votaries by its continued exercise: but we may suspect that this barbarous custom of this most ancient sodality began at a period when they themselves neither read nor wrote, destitute of an alphabet of their own; for, when the Druids had learned from the Greeks their characters, they adopted them in all their public and private affairs. We learn that the Druidical sciences were contained in twenty thousand verses, which were to prompt their perpetual memory. Such traditional science could not be very progressive; what was to be got by rote no disciple would care to consider obsolete, and a century might elapse without furnishing an additional couplet. The Druids, like some other institutions of antiquity, by not perpetuating their doctrines or their secrets in this primeval state of theology and philosophy by writing, have effectually concealed their own puerile simplicity; but the monuments of a people remain to perpetuate their character. We may judge of the genius or state of the Druidical arts and sciences by such objects. We are told that the Druids were so wholly devoted to nature, that they prohibited the use of any tool in the construction of their rude works; all are unhewn masses, or heaps of stones. Such are their cairns and cromleches and corneddes, and that wild architecture whose stones hang on one another, still frowning on the plains of Salisbury. A circle of stones marked the consecrated limits of the Druidical tribunal; and, in the midst, a hillock heaped up for the occasion was the judgment-seat. Here, in the open air,—in "the

eye of light and the face of the sun," to use the bardic style,—the decrees were pronounced, and the Druids harangued the people. Such a scene was exhibited by the Hebrew patriarchs, from whom some imagined these Druids descended: but whether or not the Celtic be of this origin, we must not decide by any analogous manners or customs, because these are nearly similar wherever we trace a primitive race; so uniform is Nature, till Art, infinitely various, conceals Nature herself.

In the depth of antiquity, misty superstition and pristine tradition gave a false magnitude to the founders of human knowledge; and our own literary historians, who have been over-curious about "the Genesis" of their antiquities, have inveigled us into the mystic groves of Druidism in all their cloudy obscurity. The "Antiquities of the University of Oxford" open with "the Originals of Learning in this Nation"; and our antiquary discerns the first shadowings of the University of Oxford in "the universal knowledge" of the Druidical institution in "ethics, politics, civil law, divinity, and poetry." Such are the reveries of an antiquary.

QUESTIONS.

1. How recent is the growth of English literature?
2. What is Ben Jonson's estimate of English literature in his time—the age of Elizabeth?
3. What does an ancient Welsh triad say of primeval England?
4. Do all peoples possess accounts of a fabulous age?
5. With what other legendary heroes does the author class Brut, or Brutus?

6. What did Horace and Ovid believe as to the origin of man?

7. What link connects sacred and profane history? How has the earth been peopled?

8. Has the author any theory as to who the first inhabitants of Britain were? Whom does he think they were like?

9. What does he say of Caractacus?

10. What strange paradox does he find among the ancient Britons?

11. Is he in doubt whether the Druid learning came from the Hindus or whether the Hindu learning came from the Druids?

12. Is he impressed with the claim of a great antiquity for the Druids?

13. How were the Romans impressed with the learning of the Druids?

14. Was the vast learning of the Druids ever committed to writing?

15. What was the extent and importance of the power of the Druids?

16. What is Cicero's opinion as to the reason why the Druids did not write their learning in books, when they possessed a knowledge of letters? What is the author's suspicion as to the cause?

17. What evil resulted from the reverence paid to the antiquity of their knowledge? Is there too much tendency to follow "authority" to-day?

18. To what extreme was the Druidical love for nature carried?

Caedmon's War in Heaven.

Disraeli's Caedmon and Milton.

Cæd'mon (cad'mon) the Saxonists hail as "the Father of English Song."

The personal history of this bard is given in the taste of the age. Cædmon was a herdsman,[1] who had never read a single poem. Sitting in his "beership," whenever the circling harp, that "Wood of Joy," as the Saxon glee-men have called it, was offered to his hand, all unskilled, the peasant, stung with shame, would hurry homewards. Already past the middle of life, never had the peasant dreamt that he was a sublime poet, or at least a poet composing on sublime themes, incapable as he was even of reading his own Saxon.

As once he lay slumbering in a stall, the apparition of a strange man thus familiarly greeted him:

"Cædmon, sing some song to me!"

The cowherd modestly urged that he was mute and unmusical.

"Nevertheless, thou shalt sing!" retorted the benignant apparition.

"What shall I sing?" rejoined the minstrel, who had never sung.

"Sing the origin of things!"

[1] Of the seventh century, in England.

The peasant, amazed, found his tongue loosened, and listened to his own voice,—a voice which was to reach posterity.

He flew in the morning to the town-reeve to announce a wonder,—that he had become a poet in the course of a single night. He recited the poem; which, however (for we possess it), only proves, that, between sleeping and waking, eighteen lines of dreamy periphrasis may express a single idea. Venerable Bede held this effusion as a pure inspiration; the modern historian of the Anglo-Saxons indulgently discovers three ideas. Conybeare, more critical, acknowledges that "the eighteen lines expand the mere proposition of 'Let us praise God, the maker of heaven and earth.'" But this was only the first attempt of a great enterprise: it was a thing to be magnified for the neighboring monastery of Whitby, who gladly received such a new brother.

For a poet who had never written a verse, it was only necessary to open his vein; a poet who could not read, only required to be read to. The whole monkery came down with the canonical books. They informed him of all things, from "Genesis" down to "the doctrine of the apostles." "The good man listened," as saith Venerable Bede, "like a clean animal ruminating; and his song and his verse were so winsome to hear, that his teachers wrote them down, and learned from his mouth." These teachers could not have learned more than they themselves had taught. We can only draw out of a cistern the waters which we have poured into it. Every succeeding day, however, swelled the Cædmonian poem. Assuredly they wanted neither zeal nor hands for the glory of the monastery of Whitby.

Such is a literary anecdote of the seventh century conveyed to us by ancient Bede. The dream of the apparition's inspiration of this unlettered monk was one more miracle among many in honor of the monastery: and it was to be told in the customary way; for never yet in a holy brotherhood was found a recusant.

Even to this day, we ourselves dream grotesque adventures: but, in the days of monachism, visions were not merely a mere vivid and lengthened dream, a slight delirium; for they usually announced something important. A dream was a prognostic or a prelude. The garrulous chroniclers, and saintly Bede himself, that primeval gossiper, afford abundant evidence of such secret revelations. Whenever some great act was designed, or some awful secret was to be divulged, a dream announced it to the world. Was a king to be converted to Christianity, the people were enlightened by the vision which the sovereign revealed to them. Was a maiden to take the vow of virginity, or a monastery to be built, an angelical vision hovered, and sometimes specified the very spot. Was a crime of blood to be divulged by some penitent accessory, somebody had a dream; and the criminal has stood convicted by the grave-side, which gave up the fatal witness in his victim. In those ages of simplicity and pious frauds, a dream was an admirable expedient by which important events were carried on, and mystification satisfactorily explained the incomprehensible.

The marvelous incident on which the history of Cædmon revolves may only veil a fact which has nothing extraordinary in itself, when freed from the invention

which disguises it. Legends like the present one were often borrowed by one monastery from another; and an exact counterpart of the dream and history of our Saxon bard, in a similar personage and a like result, has been pointed out as occurring in Gaul. A vernacular or popular version of the Scriptures being required, it was supplied by a *peasant wholly ignorant of the poetic art till he had been instructed in a* DREAM.

Scriptural themes were common with the poets of the monastery. The present enterprise, judging from the variety of its fragments from both Testaments and from the Apocrypha, in its complete state would have formed a chronological poem of the main incidents of the Scriptures in the vernacular Saxon. This was a burden of magnitude which no single shoulder could have steadily carried, and probably was supported by several besides "the Dreamer." Critical Saxonists, indeed, have detected a variation in the style, and great inequalities in the work. Such discordances indicate that the paraphrase was occasionally resumed by some successor; as idling monks, at a later period, were often the continuators of voluminous romances. I would class the Cædmonian poem among the many attempts of the monachal genius to familiarize the people with the miraculous and the religious narratives in the Scriptures by a paraphrase in the vernacular idiom. The poem may be deemed as equivocal as the poet. The text has been impeached; interpolations and omissions are acknowledged by the learned in Saxon lore. The poem is said to have been written in the seventh century; and the earliest manuscript we possess is of the tenth, suffering in that course of time all the corruptions or variations

of the scribes, while the ruder Northern dialect has been changed into the more polished Southern. If we may confide in a learned conjecture, it may happen that Cædmon is no name at all, but merely a word or a phrase; and thus the entity of the Dreamer of the Monastery of Whitby may vanish in the wind of two Chaldaic syllables![1] Be this as it may, for us the poem is an entity, whatever becomes of the pretended Dreamer.

It has become an arduous inquiry, whether Milton has not drawn largely from the obscurity of this monkish Ennius.[2] "In reading Cædmon," says Sharon Turner, "we are reminded of Milton,—of a 'Paradise Lost' in rude miniature." Conybeare advances, "The pride, rebellion, and punishments of Satan and his princes have a resemblance to Milton so remarkable, that *much of this portion might be almost literally translated by a cento of lines from the great poet.*" A recent Saxonist, in noticing "the creation of Cædmon as beautiful," adds, "It is still more interesting from *its singular correspondence, even in expression, with 'Paradise Lost.'* "

The ancient as well as the modern of these scriptural poets has adopted a narrative which is not found in the Scriptures. The rebellion of Satan before the creation of man, and his precipitation with the apostate angels into a dungeon-gulf of flame and ice and darkness, though an incident familiar to us as a gospel text, remains nothing more than a legend, unhallowed by sacred writ.

[1] Among our ancestors, all proper names were significant; and, when they are not, we have the strongest presumptive reasons for suspecting that the name has been borrowed from some other tongue. The piety of many monks, in their pilgrimages in the Holy Land, would induce them to acquire some knowledge of the Hebrew, or even the Chaldee. Bede read Hebrew. A scholar, who has justly observed this, somewhat cabalistically has discovered that "the initial word of Genesis in Chaldee," and printed in Hebraic characters, exhibits the presumed name of the Saxon monk.

[1] Ennius, an early Roman poet, was the precursor of Plautus and Vergil.

Where are we, then, to seek for the origin of a notion universal throughout Christendom? I long imagined that this revolt in heaven had been one of the traditions hammered in the old rabbinical forge; and, in the Talmudical lore, there are tales of the fallen angels, but I am assured by a learned professor in these studies, that the Talmud contains no narrative of "the rebellion of Satan." The Hebrews, in their sojourn in Babylon, had imbibed many Chaldean fables and some fanciful inventions. At this obscure period, did this singular episode in sacred history steal into their popular creed? Did it issue from that awful cradle of monstrous imaginings, of demons, of spirits, and of terrifying deities,—Persia and India? In the Brahminical shasters,[1] we find a rebellion of the angels before the creation, and their precipitation from light into darkness. Their restoration by the clemency of the Creator, however, occurs after their probationary state, during millions of years in their metamorphoses on earth; but this seems only the veil of an allegory designed to explain their dark doctrine of the metempsychosis. The rebellion of the angels, as we have been taught it, is associated with their everlasting chains and eternal fire. How the legend became universally received, may baffle inquiry.[2]

[1] Of India.

[2] Notwithstanding the information with which I was favored, I cannot divest myself of the notion, that "the rebellion of the angels" must be more explicitly described among the Jewish traditions than yet appears, because we find allusions to it in two of the apostolical writings. In the Epistle of Jude, ver. 6: *"The angels which kept not their first estate,* but left their own habitation, He hath reserved in everlasting chains under darkness unto the judgment of the great day." And in Pet. ii. 4: *"God spared not the angels that sinned, but cast them down to hell,* and delivered them unto chains of darkness, to be reserved unto judgment." These texts have admitted of some dispute; but it seems, however, probable that the apostles, just released from their Jewish bondage, had not emancipated themselves from the received Hebraical doctrines.

But the coincidence of the Cædmonian with the Miltonian poem, in having adopted the same peculiar subject of the revolt of Satan and the expulsion of the angels, is not the most remarkable one in the two works. The same awful narrative is pursued, and we are startled at the opening of the Pandemonium[1] by discovering the same scene and the same actors. When we scrutinize into minuter parts, we are occasionally struck by some extraordinary similarities.

Cædmon, to convey a notion of the ejection from heaven to hell, tells that "the Fiend, with all his comrades, fell from heaven above through as long as *three nights and days.*" Milton awfully describes Satan, "confounded, though immortal," rolling in the fiery gulf:

> *Nine times the space that measures day and night*
> To mortal men.

Cædmon describes the Deity having cast the evil angel into that "house of perdition, down on that new bed; after, gave him a *name* that the highest (of the devils which they had now become) should be called *Satan* thenceforwards." Milton has preserved the same notice of the origin of the *name,* thus:

> To whom the *Arch-Enemy,*
> And thence in heaven called *Satan;*—

Satan in Hebrew signifying "the Enemy," or "the Adversary."

The harangue of Satan to his legions, by the Saxon monk, cannot fail to remind us of the first grand scene in the "Paradise Lost," however these creations of the

[1] The great council of the fallen angels, and the building in which it was held.

two poets be distinct. "The swart[1] hell—a land void of light, and full of flame"—is like Milton's:

> Yet from these flames
> No light, but rather darkness visible.

The locality is not unlike: "There they have at even, immeasurably long, each of all the fiends, a renewal of fire, with sulphur charged; but cometh ere dawn the eastern wind frost, bitter cold, ever fire or dart." This torment we find in the hell of Milton:

> The bitter change
> Of fierce extremes, extremes by change more fierce,
> From beds of raging *fire* to starve in *ice*.
>
> The parching air
> *Burns frore*, and *cold performs the effect of fire*.[2]

The "Inferno" of Dante has also "its eternal darkness for the dwellers in fierce *heat* and in *ice*."[3] It is evident that the Saxon, the Italian, and the Briton had drawn from the same source. The Satan of Cædmon, in "the torture-house," is represented as in "the dungeon of perdition." He lies in chains, his feet bound, his hands manacled, his neck fastened by iron bonds. Satan and his crew the monk has degraded into Saxon convicts. Milton, indeed, has his

> Adamantine chains and penal fire;—

and

> A dungeon horrible on all sides round.

But, as Satan was to be the great actor, Milton was soon compelled to find some excuse for freeing the Evil Spirit from the chains which heaven had forged; and this he does:

[1] Black. [2] Paradise Lost. [3] Inferno, canto iii. 5.

Chained on the burning lake, *nor ever thence*
Had risen, or heaved his head, but that the will
And high permission of all-ruling Heaven
Left him at large to his own dark designs,
That with reiterated crimes he might
Heap on himself damnation, while he sought
Evil to others.

The Saxon monk had not the dexterity to elude the difficult position in which the Arch-Fiend was forever fixed; he was indissolubly chained, and yet much was required to be done. It is not, therefore, Satan himself who goes on the subdolous design of wreaking his revenge on the innocent pair in paradise. For this he dispatches one of his associates, who is thus described: "Prompt in arms, he had a crafty soul; this chief set his helmet on his head; he many speeches knew of guileful words: wheeled up from thence, he *departed through the doors of hell.*" We are reminded of

The infernal doors, that on their hinges grate
Harsh thunder.

The emissary of Satan, in Cædmon, had "a strong mind, lion-like in air; *in hostile mood he dashed the fire aside with a fiend's power.*"[1] That demon flings aside the flames of hell with the bravery of his sovereign, as we see in Milton:

Forthwith upright he rears from off the pool
His mighty stature: *on each hand, the flames,*
Driven backward, slope their pointing spires, and, rolled
In billows, leave in the midst a horrid vale.[2]

Cædmon thus represents Satan: "Then spoke the haughty king, who of angels erst was *brightest, fairest in heaven,* beloved of his master: *so beauteous was his form,* he was like to the light stars."

[1] Cædmon, p. 29. [2] Paradise Lost, i. 592.

Milton's conception of the form of Satan is the same:

> His form had not yet lost
> All her *original brightness*, nor appeared
> Less than archangel ruined.[1]

And,

> His countenance as the *morning-star*, that guides
> The starry flock, allured them.[2]

Literary curiosity may be justly excited to account for these apparent resemblances, and to learn whether similarity and coincidence necessarily prove identity and imitation; and whether, finally, Cædmon was ever known to Milton.

The Cædmonian manuscript is as peculiar in its history as its subject. This poem, which we are told fixed the attention of our ancestors "from the sixth to the twelfth century," and the genius of whose writers was stamped deeply and lastingly upon the literature of our country,[3] had wholly disappeared from any visible existence. It was accidentally discovered only in a single manuscript,—the gift of Archbishop Usher to the learned Francis Junius. During thirty years of this eminent scholar's residence in England, including his occasional vists to Holland and Friesland to recover, by the study of the Friesic living dialect, the extinct Anglo-Saxon, he devoted his protracted life to the investigation of the origin of the Gothic dialects. A Saxon poem, considerable for its size and for its theme, in a genuine manuscript, was for our Northern student a most precious acquisition; and, that this solitary manuscript should not be liable to accidents, Junius printed the original

[1] Paradise Lost, i. 221.
[2] Paradise Lost, v. 798.
[3] Guest's "History of English Rhythms," ii. 23.

at Amsterdam in 1655, unaccompanied by any translation or by any notes.

We must now have recourse to a few dates.

Milton had fallen blind in 1654. The poet began "Paradise Lost" about 1658. The composition occupied three years; but the publication was delayed till 1667.

If Milton had any knowledge of Cædmon, it could only have been in the solitary and treasured manuscript of Junius. To have granted even the loan of the only original the world possessed, we may surmise that Junius would not have slept through all the nights of its absence; and, if the Saxon manuscript was ever in the hands of Milton, could our poet have read it?

We have every reason to believe that Milton did not read Saxon. At that day, who did? There were not "ten men to save the city." In Milton's "History of England," a loose and solitary reference to the Saxon Chronicle, then untranslated, was probably found ready at hand; for all his Saxon annals are drawn from the Latin monkish authorities: and, in that wonderful list of one hundred dramatic subjects which the poet had set down for the future themes of his Muse, there are many on Saxon stories; but all the references are to Speed and Holinshed. The nephew of the poet has enumerated all the languages in which Milton was conversant: "the Hebrew (and, I think, the Syriac), the Greek, the Latin, the Italian, the Spanish, and French." We find no allusion to any of the Northern tongues, which that votary of classical antiquity and of Ausonian melody and fancy would deem (can we doubt it?) dissonant and barbarous. The Northern scalds were yet as little known as our own Saxons. A recent discovery,

that Milton once was desirous of reading Dutch, may possibly be alleged by the Saxonists as an approach to the study of the Saxon; but, at that time, Milton was in office as "the Secretary for Foreign Tongues," and in a busy intercourse with the Hollanders.[1]

"Secretary Milton," at that moment, was probably anxious to con the phrases of a Dutch state-paper, to scrutinize into the temper of their style. Had Milton ever acquired the Dutch idiom for literary purposes, to study Vondel, the Batavian Shakspeare,[2] from whom some foreigners imagine our poet might have drawn his "Lucifer," it could not have escaped the nephew in the enumeration of his uncle's philological acquirements. But even to read Dutch was not to read a Saxon manu-

[1] This curious literary information has been disclosed by Roger Williams, the founder of the State of Rhode Island, who was despatched to England in 1651 to obtain the repeal of a charter granted to Mr. Coddington. I give this remarkable passage in the words of this Anglo-American: "It pleased the Lord to call me for some time and with some persons to practice the Hebrew, the Greek, Latin, French, and Dutch. *The Secretary of the Council, Mr. Milton, for my Dutch I read him, read me many more languages.* Grammar-rules begin to be esteemed a tyranny. I taught two young gentlemen, a parliament-man's sons, as we teach our children English,—by words, phrases, and constant talk, &c." This vague "&c." stands so in the original, and leaves his "wondrous tale half-told." — *Memoirs of Roger Williams, the Founder of the State of Rhode Island, by James D. Knowles, Professor of Pastoral Duties in the Newton Theological Institution*, 1834, p. 264.

I am indebted for this curious notice to the prompt kindness of my most excellent friend Robert Southey,— a name long dear to the public, as it will be to posterity; an author, the accuracy of whose knowledge does not yield to its extent.

[2] Mr. Southey observes, in a letter now before me, that "Vondel's 'Lucifer' was published in 1654; his 'Samson,' the same subject as the 'Agonistes,' 1661; his 'Adam,' 1664. Cædmon, Andreini, and Vondel, each or all, may have led Milton to consider the subject of his 'Paradise Lost'; but Vondel is the one who is most likely to have impressed him. Neither the Dutch nor the language were regarded with disrespect in those days. Vondel was the greatest writer of that language, and the 'Lucifer' is esteemed the best of his tragedies. Milton alone excepted, he was probably the greatest poet then living."

This critical note furnishes curious dates. Milton was blind when the 'Lucifer' was published; and there is so much of the personal feelings and condition of the poet himself in his "Samson Agonistes," that it is probable little or no resemblance could be traced in the Hollander. The "Adam" of Milton, and the whole "Paradise" itself, was completed in 1661. As for Cædmon, I submit the present chapter to Mr. Southey's decision.

No great genius appears to have made such free and wise use of his reading as Milton has done, and which has led, in several instances, to an accusation of what some might term plagiarism. We are not certain that Milton, when not yet blind, may not have read some of those obscure modern Latin poets whom Lauder scented out.

script, whose strange characters, uncouth abbreviations, and difficult constructions, are only mastered by long practice. To have known anything about the solitary Cædmon, the poet must have been wholly indebted to the friendly offices of its guardian,—a personal intimacy which does not appear. The improbability that this scholar translated the manuscript phrase by phrase is nearly as great as the supposition, that the poet could have retained ideas and expressions to be reproduced in that epic poem which was not commenced till several years after.

The personal habits of Junius were somewhat peculiar. To his last days, he was unrelentingly busied in pursuits of philology, of which he has left to the Bodleian such monuments of his gigantic industry. Junius was such a rigid economist of time, that every hour was allotted to its separate work: each day was the repetition of the former; and, on a system, he avoided all visitors. Such a man could not have submitted to the reckless loss of many a golden day in hammering at the obscure sense of the Saxon monk, which the critics find by his own printed text he could not always master; nor is it more likely that Milton himself could have sustained his poetic excitement through the tedious progress of a verbal or cursory paraphrase of Scripture history by this Gothic bard. At that day, even Junius could not have discovered those "elastic rhythms" which solicit the ear of a more modern Saxon scholar in his studies of Cædmon, but which we entirely owe to the skill and punctuation and accentuation of the recent editor, Mr. Thorpe.

Be it also observed, that Milton published his "Paradise Lost" in the lifetime of Junius, the only judge who

could have convicted the bard who had daringly proposed—

> To pursue
> Things unattempted yet in prose or rhyme,—

of concealing what he had silently appropriated.

There are so many probabilities against the single possibility of Milton having had any knowledge of Cædmon, that we must decide by the numerical force of our own suggestions.

The startling similarities which have led away critical judgments, if calmly scrutinized, may be found to be those apparent resemblances or coincidences which poets drawing from the same source would fall into. There is a French mystery of "the Conception," where the scene is hell. Lucifer appeals to its inmates in a long address. This Satan of "the Conception" strikingly reminds us of the Prince of Darkness of Milton, and indeed has many creative touches; and, had it been written after the work of Milton, it might have seemed a parody.

Similarity and coincidence do not necessarily prove identity and imitation. Nor is the singular theme of "the Rebellion of the Angels" peculiar to either poet, since those who never heard of the Saxon monk have constructed whole poems and dramas on the celestial revolt.

We may be little interested to learn, among all the dubious inquiries of "the origin of 'Paradise Lost,'" whether a vast poem, the most elaborate in its parts, and the most perfect in its completion,—a work, in the words of the great artist,—

> Who knows how long
> Before had been contriving?—P. L., ix. 138,—

was or could be derived from any obscure source. The interval between excellence and mediocrity removes all connection: it is that between incurable impotence and genial creation. A great poet can never be essentially indebted even to his prototype.

If we may still be interested in watching the primitive vigor of the self-taught, compared with the intellectual ideal of the poetical character, we must not allow ourselves, as might be shown in one of the critics of the Saxon school, to mistake Nature in her first poverty, bare, meager, squalid, for the molded nudity of the Graces. The nature of Ennius was no more the nature of Vergil than the nature of Cædmon was that of Milton; for what is obvious and familiar is the reverse of the beautiful and the sublime. We have seen the ideal being,—

> Whose stature reached the sky, and on his crest
> Sat Horror plumed,—

by the Saxon monk sunk down to a Saxon convict, "fastened by the neck, his hands manacled, and his feet bound."

Cædmon represents Eve, after having plucked the fruit, hastening to Adam with the apples:

> Some in her hands she bare,
> Some in her bosom lay,
> Of the unblest fruit.

However natural or downright may be this specification, it is what could not have occurred with "the bosom" of our naked mother of mankind; and the artistical conception eluded the difficulty of carrying these apples:—

> From the tree returning, in her hand
> *A bough of fairest fruit.*—ix. 850.

In Cædmon, it costs Eve a long day to persuade the sturdy Adam, an honest Saxon, to "the dark deed"; and her prudential argument, that "it were best to obey the pretended messenger of the Lord than risk his aversion," however natural, is very crafty for so young a sinner. In Milton we find the ideal; and, before Eve speaks, one may be certain of Adam's fall; for

> In her face excuse
> Came prologue, and apology too prompt,
> Which, with bland words at will, she thus addressed.

A description too metaphysical for the meager invention of the old Saxon monk.

We dare not place "the Milton of our forefathers" by the side of the only Milton whom the world will recognize. We would not compare our Saxon poetry to Saxon art, for that was too deplorable; but to place Cædmon in a parallel with Milton, which Plutarch might have done (for he was not very nice in his resemblances), we might as well compare the formless forms and the puerile inventions of the rude Saxon artist, profusely exhibited in the drawings of the original manuscript of Cædmon, with the noble conceptions and the immortal designs of the Sistine Chapel.

QUESTIONS.

1. Who was the father of English song? What story is told of him, and by whom?

2. What was the importance attached to dreams in ancient days?

3. Is the author suspicious of the genuineness of the poem of Cædmon as it has come down to us?

4. Does the author find that Milton's story of a war in

Heaven *before* the *creation* of *man* was legitimately derived from the ancient Scriptures of the Jews?

5. What conclusion does he draw from the fact that the New Testament refers to a war in Heaven?

6. What are the coincidences between Cædmon's narrative and Milton's?

7. Mention five particulars in which the two stories differ.

8. According to Milton, why was Satan liberated and allowed to ruin the world?

9. When was there but a single copy of Caedmon's poem in the world? When did Usher live (see Dictionary)?

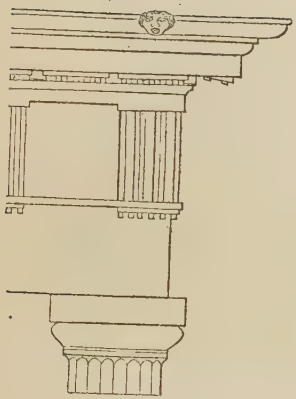
10. Why does the author doubt Milton's knowledge of the poem? Is this consistent with what he says above relative to the influence of this poem "from the sixth to the twelfth century," in your opinion? What indirect knowledge of the story of the war in Heaven would Milton be likely to possess, if any, in your opinion?

11. What interesting statement concerning an American patriot throws light on the vast knowledge of Milton?[1]

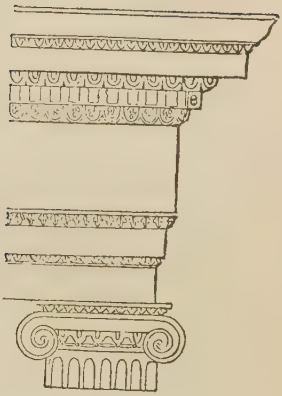
12. Who wrote the drama of "Lucifer," and what was his rank as a dramatist? In what language did he write? Was his country ever great?

13. Why does the author object to associating Cædmon with Milton?

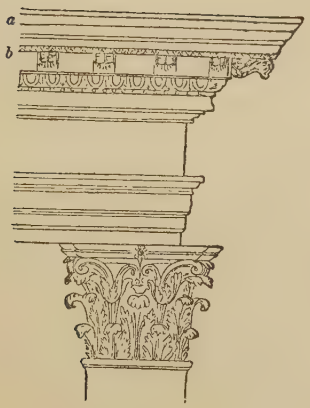
[1] In 1874, since Disraeli wrote, proof was discovered in Holland that Milton was for a time a student at Leyden. He was doubtless well acquainted with Vondel's "Lucifer."



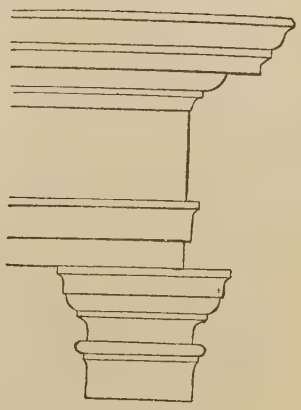
1.



2.



3.



4.

1. Doric Capital and Entablature.

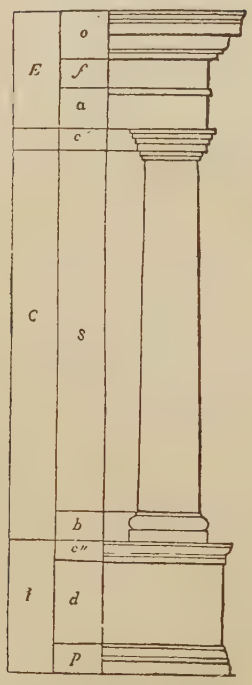
2. Ionic Capital and Entablature.

3. Corinthian Capital and Entablature.

4. Tuscan Capital and Entablature.

COMPOSITE CAPITAL AND ENTABLATURE.

THE COLUMN.



PARTS OF THE COLUMN.

E—Entablature.
P—Pedestal.
C—Column.
a—Architrave.
b—Base.
c—Cornice.
c″—Capital.
c″—Cornice of Pedestal.
f—Frieze.
p—Plinth.
s—Shaft.

Architecture.

Greek and Roman Architecture.

Architecture is that science which teaches us to construct buildings according to established rules. Religion is the mother of architecture, as of other forms of art. In all ages the best and greatest works of architecture have been reared in honor of deity. With a view to erecting a temple suitable for their god, the ancients put forth their noblest efforts. In such a country as Greece, where the greatest buildings were dwarfed by the hills and mountains everywhere, beauty was the chief object of the builder. Upon the broad plains of Egypt, Assyria, or Babylonia, where size was conspicuous from afar, massiveness and immensity were aimed at. Almost every nation has its own manner of arranging the parts of those buildings required for residence or worship; and it is to designate these different parts that we are about to study the terms applied to them.

The first style of architecture to be noticed is the Grecian, in which there are three orders; the Doric, Ionic, and Corinthian. The Doric denominates strength, the Ionic beauty and elegance, the Corinthian luxuriance and grace. The first thing to be understood is the names of the different parts of a column. These are divided, first, into three parts: the entablature, the column, and the pedestal; and each of these three parts into three

others, as shown in the Dictionary. The entablature consists of the cornice, the frieze, and the architrave. The column is divided into the capital, the shaft, and the base. The pedestal is made up of the cornice, the die, and the plinth. All of these divisions consist of two or more moldings, the forms of which are suited to the order in which they are introduced. It is of the greatest consequence that the column, entablature, and pedestal should be so formed as to have a uniform character. Architecture was studied by the Romans at an early period of their history.

The ancient temple of Jupiter, in the Capitol, was commenced during the reign of the elder Tarquin, by Etruscan workmen. The Romans adopted the three orders of Grecian architecture, and they also introduced two others—the Tuscan, a slight alteration from the Doric, and the Composite, a slight alteration from the Corinthian; thus making the five orders of architecture generally spoken of. The Grecian was remarkable for the beauty of its proportions and the simplicity and elegance of its decorations; the Roman for the redundance of its ornaments.

The Grecian Doric is almost universally made without a base; but the Roman has one in nearly every instance. The first style of architecture used in Greece was the Doric, said to be so called from Dorus, son of Hellen, king of Achaia and Peloponnesus; or from the Dorians, a Grecian tribe living to the north of the Gulf of Corinth. This fable is told to account for the dimensions of this column: A party of Greeks having been sent under Ilium to colonize that part of Asia before it was inhabited by the Carians and Seleges, built the cities of Ephesus, Miletus, and others. They then determined to erect a

temple to Apollo; and wishing to build it with columns, of which they did not know the proper proportions, they measured a man's foot. Finding it the sixth part of his height, they gave the column a similar proportion; that is, they made its height, including the capital, six times the thickness of the shaft measured at its base. Thus the Doric order obtained its proportions, strength, and beauty from man, the perfection of creative power and wisdom.

In the Doric order the shaft is sometimes quite plain, and sometimes fluted at the top and bottom, but more frequently through its whole length. The frieze is ornamented at intervals, with two whole and two half channels, called triglyphs. The interval between the triglyphs is called a metope. The metope is sometimes left plain and sometimes ornamented with sculptures. The sculptures used for this purpose were the skull of an ox, pateras, garlands, and gladiators, commonly introduced by the ancients. A patera is the representation of a cup or goblet, executed in bas-relief; that is, sculptured work projecting less than half its proportion from the surface. The most ancient Doric temple with which we are acquainted is that at Corinth; but the most beautiful is that of Minerva, called the Par'thenon, at Athens. It is of a rectangular form, 288 feet in length, and 108 feet in breadth. It has eight columns in front, and seventeen on each side, including those at the angles. It was built during the time of Pericles, and under the direction of Phidias.

The Tuscan order is a modification of the Doric. It was invented, or rather devised, by the Romans. Roman architecture was at its highest pitch of excellence in the

days of Emperor Augustus, who boasted that he found the capital a combination of buildings formed of clay, and that he transformed them into marble. It degenerated in the reigns of Tiberius, Caligula, and Claudius; and Nero, though he erected a building called the Golden Mansion, had no idea of any other kind of beauty than that of gaudy decoration. It again revived during the reign of Trajan. Apollodo'rus, who lived at this time, was one of the most celebrated Roman architects; and if we may judge from Trajan's column, deserved these honors. This column is formed of Parian marble, and, including the pedestal, is 125 feet high. The blocks are of immense size, as may be imagined, for the pedestal consists of only seven, and the column of nineteen; each of the whole diameter. This column is ascended by steps within, cut out of the solid marble; on it was a statue of the emperor, but this has been removed. The pedestal is ornamented with trophies and arms, and crowned with festoons supported by eagles. The most perfect specimen of the Tuscan order in England is the portico of St. Paul's church.

The most characteristic feature of the Ionic order is the capital; it consists of four spiral projections, called volutes, two of which are placed in front and two at the back of the column. The capital was more or less decorated by the ancients according to the taste of the architect or the purpose to which the building was to be applied. The invention of the Ionic order is attributed to the Ionians, who, desiring to erect a temple to Diana, required a lighter and more elegant style than the Doric. Seeking a new proportion, they used the female figure; and to produce a more

lofty effect, made the height of the column eight times the thickness. Under it they placed a base, in the manner of a shoe to the foot; they also added volutes to the capital, like graceful curling hair on each side; and the front they ornamented with cymatia and festoons in the place of hair. On the shaft they sunk channels, which bear a resemblance to the folds of a garment.

There was a famous temple of this order in the days of the Apostles, at Ephesus, dedicated to Diana, to whom the Ephesians paid idolatrous worship. It is said to have been 425 feet long, and 220 feet broad; and the columns were 60 feet high. It was designed by Ctes'iphon and was four hundred years in building; the expenses being paid by a tax upon all the Greek cities in Asia. The finest specimens of the Ionic are the temples of Ilissus and Minerva Pallas, and the aqueduct of Hadrian, at Athens; the temple of Bacchus at Teos; and the temple of Minerva at Priene.

The capital of the Corinthian order consists of two rows of eight leaves each, attached to a bell-shaped mass, with angular volutes; between the volutes are placed two small spirals, or helices. This is by far the richest of the Grecian capitals, and the other parts are made to correspond with it. The shaft is fluted, and the frieze is often enriched with sculptures. The cornice also is decorated, and the corona is supported by carved medallions, with an ornamented scroll on each side. The Corinthian capital is said to have been suggested to Callim'achus, its inventor, by his observing the form in which an Acanthus plant had thrown itself. A Corinthian young lady fell a victim to a violent disorder, and died. After her burial,

her nurse, collecting in a basket those articles to which she had a partiality when alive, carried them to her tomb, and placed a tile on the basket for the preservation of its contents. The basket was accidentally placed on the root of an Acanthus plant, which, pressed by the weight, shot forth in the spring of the year its stems and large foliage, and in the course of its growth, reached the angles of the tile, and thus formed volutes at the extremity. Callimachus, happening to pass by, was pleased with the graceful arrangement of the form, and from the hint thus received, he constructed the Corinthian capital.

This is distinguished by its capital and its proportions. The best examples of the Corinthian are the Temple of the Winds and the Arch of Hadrian at Athens; the Temple of Minerva, at Tegea, was built in this order, and was a superb building; but the city and its monuments were entirely destroyed.

The Composite order was never considered by the ancients as a distinct order, but as a modification of the Corinthian. It differs from the Corinthian chiefly in the form of the capital, which is a union of the volutes of the Ionic with the foliage of the Corinthian. The five orders of Architecture as they are called, in fact are but three.

The technical terms employed in architecture are set forth and illustrated in the supplementary portion of the International Dictionary. These should all be studied.

QUESTIONS.

1. What is architecture? How has it been influenced by religious beliefs?

2. Which is the first style of architecture to be noticed?

What was the chief aim in Greek architecture? How was this aim in contrast with that of Egypt or Assyria?

3. What do the names of the orders signify?

4. What is the first thing to be understood?

5. How are the columns divided?

6. When was architecture studied by the Romans?

7. Did the Romans adopt the three orders of Grecian architecture?

8. What may be said if we compare the architecture of the two peoples?

9. What is the form of the Doric column?

10. What was the first style of architecture used in Greece?

11. What fable is told to account for the dimensions of this column?

12. Describe the Doric order.

13. How is the metope ornamented?

14. What were the sculptures used for this purpose?

15. Which is the most ancient Doric temple with which we are acquainted?

16. Describe it.

17. What is the Tuscan order?

18. When was Roman architecture at its highest pitch of excellence?

19. When did it degenerate again?

20. When did it again revive?

21. Describe Trajan's Column.

22. How is this column ascended?

23. Which is the most perfect specimen of the Tuscan order in England?

24. What is the most characteristic feature of the Ionic orders?

25. To whom is the invention of the Ionic order attributed?

26. Where was there a famous temple of this order in the days of the Apostles?

27. What were its dimensions?

28. Where are the finest specimens of the Ionic?

29. Describe the Corinthian order.

30. How is the Corinthian order said to have been suggested?

31. How is the Corinthian distinguished from the Ionic?

32. Which are the best examples of the Corinthian?
33. What is the Composite order?
34. How does it differ from the Corinthian?

Gothic Architecture.

Gothic architecture is distinguished from the Roman and Grecian by the form of the arch, the irregularity of detail, and the want of constant proportions or decorations in the columns. They differ in the lines. In Grecian architecture these are nearly all straight; in the Gothic they are nearly all curved. About the origin of Gothic architecture there have been so many different opinions that it is almost impossible to decide which has most claims to our belief. The term *Gothic,* or early English, as it is now more frequently called, is said by some to have been introduced by the Crusaders, and by them to have been procured from the Saracens. Others assert that it was brought by the Moors into Spain.

There are some Gothic arches in Palestine, but they are supposed to have been erected by Europeans. Dr. Milnor accounts for the pointed arch on the supposition that the form was derived from the intersection of two semi-circular arches. The Saxon and Norman immediately preceded the Gothic. The remains of the Saxon buildings are very few, and those are so dilapidated that it is difficult to form any precise opinion with regard to their style. Only huge square towers remain, without windows, battlements, or decorations of any kind; they are much larger at the bottom than at the top.

The Saxon churches consisted of a rectangular nave,

with a portico at the western end; the eastern end was similar in form to the place of the tribune in the Basilica, and the nave was divided into three parts by two arcades, above which were galleries. The arches were semicircular, and rose immediately from the capitals of the columns. The shafts of these were very massive, and generally cylindrical, though other forms were used.

The best examples of the Norman style in England are in London, the vestibule of the Temple church, the chapel of the Tower, and parts of St. Bartholomew's, Smithfield; Chertley church, in Derbyshire; Iffley church, and the nave of Rochester cathedral. The vestibule of the Chapter-house at Bristol, and the staircase leading to the registry of Canterbury cathedral, are noteworthy.

There are other specimens of Norman architecture in the churches of some parts of Germany and France, erected during the twelfth and thirteenth centuries. The Norman style is said to have been derived from the Romanesque, or Lombard, and to have received its distinct and permanent character about the year 1000. The peculiar characters are described by Mr. Whewell: "The pier is a column or a mass of wall, not broken into shafts or vertical parts; the arch is cut square in the wall, with perhaps only one square face, but with no oblique group of moldings, nor any correspondence between the parts of the archivolt and the pier—the former being, in fact, an architrave; and the window above is a perforation in the wall with no necessary relation to the members below."

The Norman churches were usually erected with a square tower built at the western end, which was the principal entrance. They were frequently ornamented with

tiers of arches, occasionally intersecting each other, though commonly separate. Gothic architecture came into use in England at the close of the twelfth century, in the reign of Henry the Second. This style is divided into three classes, or orders, if they may be so called; the early English, the decorated English, and the perpendicular English.

The second was introduced in the reign of Edward the First, in the beginning of the fourteenth century; and the third was introduced at the close of the same century, in the reign of Richard the Second.

The Gothic is characterized by the pointed arch; by pillars, which are extended so as to lose all trace of classical proportions; by shafts which are clustered together, of different thicknesses, side by side. Its moldings, cornices, and capitals have no longer the classical shapes and members; square edges, rectangular surfaces, pilasters, and entablatures, disappear; the elements of building become slender, and assume forms implying ease and variety. The openings become the principal parts of the wall, and the other portions are subordinate to them. The pier is, in the most complete examples, a collection of vertical shafts, surrounding a pillar, the edges of which are no longer square. The archivolt consists of members corresponding more or less to the members of the pier, and consequently is composed of a series of rounds and hollows, and loses all traces of its original rectangular section.

The early English is distinguished by its pointed arches and long, narrow windows, without mullions. It was mixed and debased by the Norman; the buildings

were massive, and the sharp, lancet-shaped windows were formed in rows, with rude columnar piers of the former period between them. An example of this is in Romsey church, Hampshire.

As the second period advanced, the buildings became more florid, and assumed much of the character of the decorated English, the lancet-windows and arches being carried by clustered columns with rich capitals and molded bases. The nave of Lincoln cathedral, and the Northampton cross, erected to the memory of Queen Eleanor by Edward the First, are examples. In the first period neither mullions nor tracery were introduced. The towers were generally surmounted by a spire; flying-buttresses, and buttresses in diminishing stages were also characteristics. Salisbury cathedral, which, unlike any other building except Bath abbey, was commenced and finished in the same style; it is a perfect model of the architecture of the first period. Beverly minster, the fronts of Ely and Lincoln cathedrals, the transept of York minster, and a great part of Westminster, are of the same period. Lancet-windows are sometimes combined. Two, or more, are sometimes placed together, and the division between them is so small that they appear as one.

There is a splendid example of this in the Chapter-house at Christ Church, Oxford.

The second period of Gothic architecture commenced from the reign of Edward the First, at the beginning, to the reign of Richard the Second, at the close, of the fourteenth century. It is characterized by the form and tracery of its large windows; the arches are divided by mullions, and the tracery is

thrown into graceful curves, forming circles, and other curved figures. Triangular canopies, crotcheted and finished, are also characteristic. The buttresses are singularly various, for they sometimes gradually diminish in size, and sometimes are the same throughout; sometimes they finish under the cornice, and again they are carried through and surmounted by pinnacles. Buttresses with triangular heads are very characteristic. The form of the arch cannot always be depended on; but the most characteristic is that formed on an equilateral triangle.

The pinnacles are generally square, and ornamented with crotchets and finials. The spires, when introduced, are similar to those of the earlier period, but more enriched; the parapets are pierced, or embattled. The best specimens in England of the decorated or perfect English are the nave of York minster, Beverly minster, and the interior of Exeter cathedral. The third period of Gothic architecture, or perpendicular English, commenced at the close of the fourteenth century. The mullions of the windows and the ornamental panelings run in parallel lines, and form a complete distinction from the last style. From this it takes its name of perpendicular English.

Some writers object to the term, as it gives no idea of the increased expansion of the windows, nor of the gorgeous, fan-like tracery of the vaultings, nor of the heraldic description of the enrichments, which peculiarly distinguish this period. The arch is generally formed of the segments of ellipses, and is consequently struck from four centers. The doors, whatever the form of their arched heads may be, are inscribed in a square frame, with spandrels. The ribs of the groined ceilings are pro-

fusely decorated with rich tracery. Another ornament peculiar to this style is the figure of an angel with expanded wings, supporting a shield, or as a corbel, or a row of them as a cornice. The rose and portcullis of Henry the Seventh also very frequently occur; the ornament called the Tudor Flower, resembling an oak or strawberry leaf, is also frequently found as a finish to the cornice of rich screen-work, or over niches, as in St. Mary's church, Oxford.

Among the many beautiful examples of perpendicular English, or florid Gothic, may be mentioned the front of Westminster hall, St. George's chapel at Windsor, Henry the Seventh's chapel at Westminster, and King's College chapel, Cambridge.

The Gothic buildings of the present day are for the most part very imperfect specimens of the style, and too often we find the characteristics of two, if not of three, styles blended together. As well might the architect place a Corinthian capital on a Doric shaft, as attempt to unite the characters and ornaments of the Gothic style; and yet, from modern buildings, one might almost imagine that nothing was necessary in designing a Gothic church or house, but to make something very different from the Roman and Grecian.

With the Reformation there came to Western Europe a revival of the Greek and Roman types of architecture in modified forms. These forms became more severe in Great Britain and in the United States, a century and a half ago. Our statehouses, courthouses, banks, and other public buildings were made to resemble old Greek temples, though this form of building is not well adapted to northern lands or to the purposes of such structures. The

architecture of to-day is highly complex. The Victorian-Gothic, freed from adherence to fixed forms, yet not a medley of incongruities, is a natural evolution in which utility and beauty are united, and the principle of adaptation to purpose and conditions is conspicuous in its details.

QUESTIONS.

1. How is Gothic architecture distinguished from the Roman and Grecian?
2. How do they differ as to lines?
3. What is the difference of opinion about the origin of Gothic architecture?
4. What styles should we note previous to speaking of the varieties of Gothic architecture?
5. Are there many remains of the Saxon buildings?
6. Of what nature are those which now remain?
7. Of what form were the Saxon churches?
8. Of what form were the arches?
9. Which are the best examples of the Norman style in England?
10. What others are mentioned as particularly worthy of notice?
11. What is the Norman style said to have been derived from?
12. How are the peculiar characters described by Mr. Whewell?
13. How were the Norman churches usually erected?
14. When did Gothic architecture come into use in England?
15. How is this style divided into three classes, or orders?
16. When was the second introduced?
17. How is the Gothic characterized?
18. How is the early English distinguished?
19. Where is there an example of this?
20. What marks the best specimens of the first period?
21. Which is the finest specimen of early English in Great Britain?
22. What other fine specimens are there?

23. How are lancet-windows sometimes combined?

24. When did the second period of Gothic architecture begin, and how long did it continue?

25. How is it characterized?

26. Which are the best specimens in England of the decorated or perfect English?

27. When did the third period of Gothic architecture, or perpendicular English, begin?

28. Describe the characteristics.

29. What objections are there to this name of perpendicular English?

30. Which are among the beautiful examples of perpendicular English in England?

31. What of the Gothic buildings of the present day?

32. Is this a good style?

QUESTIONS BASED ON THE APPENDIX TO WEBSTER'S INTERNATIONAL DICTIONARY.

1. Describe and carefully draw the capital of an Ionic column. What are the volutes?

2. Describe and draw the capital of a Doric column.

3. Describe and draw the capital of a Corinthian column. What is the acanthus?

4. Describe and draw the capital of a composite column, indicating which part is Corinthian and which Ionic.

5. Describe and draw the capital of a Gothic column.

6. Describe and draw a Tuscan column.

7. Describe and draw the capital of a Byzantine column.

8. Describe and draw the base of a Corinthian column.

9. Describe and draw a Corinthian cornice.

10. Describe and draw a Composite cornice.

11. Describe and draw a Doric cornice.

12. Describe and draw an Ionic cornice.

13. Describe and draw a corner of a Doric portico, indicating the entablature, the architrave, the frieze, the cornice, the metope, and the triglyph.

(See *entablature* in Dictionary.)

14. Describe and draw a Doric abacus; a bucranium.
15. Describe and draw an English Gothic abacus; a crocket.
16. Describe and draw the antæ which may accompany the pillars of a portico. What is a pilaster?
17. Draw an arch. Indicate the keystone and the haunches.
18. Describe and draw a flat arch.
19. What are skewbacks?
20. What are spandrels?
21. What is a stilted arch?
22. What are atlantes? What are caryatides?
23. Describe and draw a corbel.
24. What is a console?
25. What is a flying buttress?
26. Describe and draw a foliation.
27. What is a label?
28. What is a lintel?
29. Describe and draw a hammer beam.
30. Describe a pendant post.
31. Describe a pendant.
32. Describe a king post.
33. Describe a modillion.
34. Illustrate a Louvre boarding.
35. Describe a newel.
36. Describe a mullioned window.
37. Describe and draw a trefoil.
38. Describe a turret.
39. Describe and draw a piece of vermiculated work.
40. Describe a rose window.
41. What are the stiles and rails of a door?
42. What is a pinnacle?
43. What is a finial?
44. What is a battlement?
45. What are billets?
46. What is the Flemish bond? What are quoins?
47. What is the English bond?
48. What is a groined arch?
49. What is a vaulted ceiling?
50. What is a hip roof?

51. What is a gambrel roof?
52. What is a dormer window?
53. What is a clearstory?
54. What is a half-timbered surface?

INDEX.

A

Abbreviations 38
Accent, primary and secondary 31
A'cheron, river 117
Achil'les, son of Peleus, king of Thessaly and Thetis 184-189
principal Greek hero 184
armor of 185
death of 186
sacrifice offered on tomb of, by Alexander 187
Adamas'tor, giant 293-297
accepted as prophecy 295
Ado'nis, beloved by Venus 90
"Æneid," The, poem; story of Æne'as 192
Æs'chylus, Greek poet 74
Æne'as, prince of Troy 192-194
adventures of 192-194
honored as a god 194
Æ'thra, mother of The'seus 147
Affectation, to be avoided 30
Agamem'non, brother of Menelaus 170-174-185-187-189-242
king of Mycenæ 170-174
killed by Clytemnestra and Egisthus 171-175
Aias, or Ajax 179
Aids to home study 23
A'jax, or Aias, valiant Greek soldier 179
son of Tel'amon 179
death of 179
Ajax, Oi'leus 180
Albion, island, inhabited by giants 221
Amazons, a nation of masculine females 129
Andro'geus, treason of 285-286
Androm'ache, wife of Hec'tor 188-189

Anem'one, wind flower, named for Ado'nis..... 91
Antig'one, daughter of Œdipus.....157-158-159
task undertaken by her..... 158
death of..... 158
beautiful character of..... 159
Aphrodi'te, or Venus, temples of.....88-92
Apol'lo or Phœbus, son of Jupiter and Lato'na..... 62
Apperception, meaning of..... 11
Appollodo'rus, celebrated Roman architect..... 336
Architecture.....333-338
science of..... 333
influenced by religious beliefs..... 333
styles of..... 333
names of different parts of column.....333-334
technical terms to be found in dictionary..... 338
A'res, or Mars, god of war..... 67
Areopagus, court of justice..... 239
Argonautic expedition..... 144
return of..... 146
importance of..... 146
Argive host, Homer's name for the Greeks..... 171
Ariad'ne, wife of Theseus..... 150
Ark, The, receptacle for Tables of the Law..... 262
"Ar'tegal and El'idure," story of, by William Wordsworth.... 230
Ar'temis, or Diana.....93-95-112
Arthurian story, "Idylls of the King," by Tennyson..... 235
Atalan'ta, famous princess of Arcadia.....142-143
race of..... 143
Athens, city 79
Auguries, soothsayers..... 245
A'ulis, city of Eubœa..... 170
Auro'ra, goddess of morning.....114-115
Aver'nus, entrance to infernal regions..... 117

B

Bac'chus or Dionysus, ancient conqueror..... 107
conquests of..... 107
feasts of 107
statue of..... 108
Bal'der, son of Odin..... 207

Bede, monk of the seventh century....316-317
Beller'ophon, grandson of Sis'yphus, prince of Corinth.... 141
exploits of.... 141
Bi'as, of Prie'ne, moral philosopher.... 197
Biographical names, pronunciation of.... 36
"Boadice'a," ode by William Cowper.... 233
Brise'is, captive held by Achilles....185-187
Britain, origin of name.... 219
first inhabitants of.... 305
as seen by Cæsar.... 307
British legends.... 217
British Druids....309-310
constituted secret society....309-310
British mythology, value of....215-216-235
Britons, ancient.... 305
dress of....306-307
life of.... 307
strange paradox to be noticed.... 307
Buchanan.... 303
Brut, or Brutus, son of Sylvius.... 221
deeds of....221-223
feudal system of.... 227
landing of.... 302
descent into Britain.... 303

C

Cædmon's "War in Heaven"....315-330
Cæd'mon, father of English song.... 315
story of....315-316
power of....316-318-319
Cædmonian poem....316-319
opinions regarding....318-319
similar to "Paradise Lost"....319-325
single manuscript remains.... 324
Cæsar's commentaries.... 282
Cæsar's attempted second invasion of Britain.... 282
Cæsar's sword, loss of....277-278-280
Cal'chas, soothsayer.... 170
Calderon, author....274-275
Calydo'nian Hunt.... 142

Camden..... 303
Can'ut and Godmer, story of..... 225
Capitol, temple of Rome, erected by King Tarquin'ius..... 243
structure of..... 243
Cap'itoline Jupiter, statue which adorned temple of Jupiter at Rome..... 62
Carac'tacus, British monarch..... 307
Carthage, city..... 192
founded by Dido..... 193
Cassan'dra, daughter of Pri'am.....174-180
death of..... 190
Cas'tor and Pol'lux, twin brothers of Helen and Clytemnes'tra. 161
violent act of..... 162
Cecro'pia, original name of Athens..... 79
Ce'crops, founder of Athens..... 79
Cen'otaph, a monument..... 179
Cen'taurs, The, a people of Thessaly.....144-163
fable of..... 144
battle with the Lapihæ..... 163
Cer'berus, three-headed mastiff, placed as sentinel before the gates of the infernal regions.....124-136
punishment of..... 124
Ceremonies, description of..... 253
Ce'res or Hestia, daughter of Saturn and Ops.....83-111
goddess of agriculture, image of..... 84
Charyb'dis and Scylla, proverb of.....104-182
Chi'lo, the Spartan..... 197
maxims of..... 197
Chimæ'ra, monster, conquered by Beller'ophon..... 141
Chro'nos, or Saturn, signifies Time..... 52
Cleobu'lus of Lindus..... 197
advice of..... 197
Cleobuli'na, daughter of Cleobu'lus..... 198
celebrated for her wit and genius..... 198
Clytemnes'tra, wife of Agamemnon..... 170
treachery of..... 174
death of..... 175
College man of to-day..... 14
Committee of Fifteen, report of..... 10
Committee of Ten, report of..... 10

Compensations offered in home study..... 22
Concentration, meaning of..... 11
Concentration, scheme of..... 17
Conjectural dates..... 15
Contractions..... 38
Corinthian style of architecture.....337-338
Correlation of subjects..... 16
Corybantes, priests of Cyb'ele..... 54
Cou'lon and Deb'on, story of..... 224
Critics, schools of..... 48
"Culture Epoch Theory," importance of..... 49
Cu'pid, son of Venus..... 92
statues of..... 92
Cyb'ele, or Rhea, wife of Saturn.....52-53
Cy'clops, workmen of Vulcan..... 71
Cyclo'pean architecture..... 72

D

Dæd'alus, architect of the Labyrinth..... 150
celebrated inventor..... 162
wings of..... 163
Da Gama, Vasco, navigator, discoveries of.....293
Dana'ides, The, fifty daughters of an Egyptian prince..... 124
punishment of..... 124
Dar'dan kings, end of..... 191
Deb'on and Cou'lin, story of..... 224
resemblance to "Jack the Giant Killer"..... 224
Deiani'ra, wife of Hercules..... 137
Demigods and heroes..... 133
Dia'na or Ar'temis, twin sister of Apollo.....93-95-112
two famous temples of.....94-336
worshiped with reverence at Ephesus..... 94
"Dictionary of Fiction"..... 37
Di'omed, king of Ætolia..... 188
night adventures of..... 188
Di'omed and Ulys'ses, Grecian heroes who conveyed away the Palladium..... 81
Dio'nysus, or Bacchus..... 107
Disraeli's Druidical Institution.....301-312
Divinities of the sea and rivers..... 97

Doctrine of interest..... 12
Doric style of architecture..... 335
description of.....335-236
Domestic divinities..... 113
Dreams, importance attached to in ancient days..... 317
Druidism..... 308
Druidheacht, sacred word..... 309
Druids, The..... 308
strength and importance of.....307-313
doubt as to origin..... 308
different statements regarding origin..... 308
custom of unwritten instruction..... 310
sole educators of the British youth..... 310
devotion to nature..... 311
Druidical sciences..... 311
contained in 20,000 verses..... 311
Dulich'ium, island..... 180

E

Ech'o, daughter of Air and Earth..... 126
"Eddas," The, ancient book containing religion of Scandinavians..... 203
Eductional thought and work, unity of..... 9
Egis'thus, son of Thyestes..... 174
death of..... 175
Elec'tra, daughter of Agamemnon..... 175
married to Pyl'ades..... 177
"El'idure and Ar'tegal," story of..... 230
Elysian Fields, heathen heaven..... 125
English literature, recent growth of..... 301
estimate of, by Ben Jonson..... 301
English, most copious language in the world..... 27
a future universal language..... 27
Ephesus, first celebrated temple of Diana..... 94
Equipment necessary for home study..... 23
Escula'pius, son of Apollo..... 63
Etruria, part of Italy earliest civilized.....241-243
Euhem'erists, The, critics of ancient days..... 48
Eurip'ides, Greek poet, author of tragedy called "Medea"..146-176
Euro'pa, rape of..... 60

Euryd'ice, wife of Or'pheus 160
Eurys'theus, king of Ar'gos and Myce'næ 133
Evolution, doctrine of 19
Examinations of to-day 18

F

Fame, messenger of Jove 128
Frig'ga, or Freya 206
Frey'a or Frig'ga, daughter of Niorder, wife of Odin 206
worshiped by German tribes 206
Frey'a's Day, day consecrated to Freya, now Friday 206
Field of Truth, judgment place of the dead 119
Foreigners in Athens, considered inferior to natives 81
Fortuna, blind goddess 28
Furies, The, ministers of Vengeance 119-120

G

Gazetteer 36
Ganymede, a prince of Troy, chosen to succeed Hebe 78
Geoffrey of Monmouth, old chronicle of 219
Glide 29
Gods, subject to human wants 77
God'mer and Can'ut, story of 225
Golden Fleece, recovery of 145
history of 145
Gor'boduc, tragedy of 229
Gothic architecture 340-346
distinguished from Roman and Grecian 340
examples of 340-346
introduced by Crusaders 340
characteristics of 340-346
two periods of 342-343
Graces, The, daughters of Venus 92
signification of 93
Grecian mythology 48
Grecian architecture, three orders of 333
Doric 333-335
Ionic 333-335
Corinthian 333-335

Greek and Latin names given in dictionary..... 37
Greeks, religion of.....51 and 243
pagan deities of..... 51
hospitality of 183
looked to Egypt for instruction..... 195
priests of.....241-242
temples of..... 340
Greek army, visited by plague..... 171
Greeks and Trojans, war between..... 170

H

Halcy'ones, sea-birds, legend of..... 105
Harris, Dr. William T..... 16
He'be, daughter of Jupiter and Juno..... 76
Hebrew priests..... 242
Hec'tor, chief of the Trojans..... 171
Hec'tor, or Hektor, son of Priam and Hecuba..... 188
chief hero of Troy.....188-189
slain by Achilles..... 186
death of 186
amiable character of.....189-190
Heim'dal or Heimdallar, inferior deity of Scandinavia..... 207
Heimdallar, or Heimdal..... 207
Helen of Troy, wife of Menelaus, king of Sparta..... 168
carried off by Theseus when young..... 169
eloped with Paris.....169-170
Hel'ena, daughter of Coyll, famed in church history..... 234
Hen'gist and Hor'sa, Saxon leaders..... 235
Hek'tor, or Hector..... 188
Hera, or Juno..... 75
Herbart..... 13
Her'cules, principal hero of Greek mythology.....133-140
history of 133
education of..... 134
wonderful deeds of..... 134
twelve tasks set for him by Eurystheus.....134-136
death of..... 138
Her'mes, or Mercury, son of Jupiter and Maia..... 65
Herny and Whitaker..... 303
Heroes, worshiped by Greeks..... 133

Hesper'ides, garden of.... 136
He'stia, or Ceres.... 83-111
Hi'erophant, high priest of Mysteries of Eleusis.... 85
Higher education of to-day.... 19
Hippoly'te, queen of the Amazons.... 136
Hippom'enes, husband of Atalanta.... 143
Hi'relglas, wrestler.... 283
crime of.... 284
Historical order.... 31
Hoder, son of Odin.... 207
Holy Grail, sacred cup.... 286
Horace and Ovid, their belief as to the origin of man.... 303
Hor'sa and Hengist, Saxon leaders.... 235
Hybrid word, historical formation of.... 35
Hyge'ia, signifies health.... 129
temple of.... 129

I

Ig'noge, or Innogen, wife of Brut.... 228
Ilium, or Troy, city.... 167
Imogen, or Ignoge.... 228
Infernal Regions, The.... 116
I'ole, beloved by Hercules.... 138
Io'nia, name for Upper Greece.... 153
Ionian sect, school of philosophy founded by Thales.... 195
Ionic architecture, character of.... 336-337
more elegant style than Doric.... 306-307
description of.... 306-307
Iphigeni'a, daughter of Agamemnon.... 170-171-176
fate of.... 171
rescued by Diana.... 171
priestess of Diana.... 177
return to Greece.... 177
I'ris, goddess of the rainbow.... 76
Irregularity of study, caution against.... 23
Isme'ne, sister of Antigone.... 159
Isthmean games, celebrated in honor of Neptune.... 98
Ith'aca, island.... 180

J

Ja'nus, king of Italy 55
worshiped at Rome 56
statues of 56
temple of, closed in times of peace 57
Ja'son, chief of Argonautic expedition 144-146
voyages of 144
tasks of 146
Jerusalem, Holy City 262
Jewish religion, priests of 259-265
Judges of the dead 119
Junius, Francis, eminent scholar 324-327
Ju'no, or Hera, sister and wife of Jupiter 75
Ju'piter, or Zeus, supreme God ..... 59 to 62
Ju'piter, son of Saturn 52
temple of 191-334

K

King Arthur 235
King Coyll 234
King Lear, immortalized by Shakespeare 229
Kings, meaning of the word as used in history of ancient people. 193

L

Labyrinth, The, curious building 150
construction of 150
La'ius, father of Œdipus 155
Lap'ithæ, The, chiefs descended from Lapithus 163
La'res and Pena'tes, household gods ..... 55 and 113
images, where placed 113
Latin element in English language 33
La'tium, refuge of Saturn 53
Le'da, wife of Tyndarus 60
Legends of early Rome, rejected by critics 215
true interpretation by Niebuhr 215
London, taken by Cæsar 280-282
Lough Derg, shrine 276
Lu'cius, first Christian king 232
"Lusiad," The, poem 297

M

Macha'on, most ancient physician of the Greeks..... 174
Mars, or Ares, god of war..... 67
Mede'a, wife of Jason..... 146
Melea'ger, son of Œneus and Althæa..... 142
Menela'us, king of Sparta, husband of Helen of Troy .168-178-179
vessels lost and regained.....178-179
Mer'cury, or Hermes, son of Jupiter and Maia..... 65
Michelangelo, sculpture of statue of Bacchus..... 108
Milton, poet..... 321
doubt as to his knowledge of Cædmon..... 325
reasons for doubt.....324-330
Miner'va, or Pallas, daughter of Jupiter.....78- 83
statue of..... 83
Minor Divinities, The..... 103
Mi'nos, king of Crete..... 149
Minotaur, frightful monster..... 149
Mispronunciations, offensive..... 30
Muses, The, goddesses of the poets, daughters of Jupiter and Mnemosyne..... 95
Mysteries of Eleusis, institution resembling modern Masonry.. 85
vows of..... 85
garments worn in..... 85
Mythology, importance of..... 46
meaning of..... 45

N

Narcis'sus, beloved by Echo..... 127
National Bureau of Education, function of..... 11
National Educational Association..... 10
Nax'os, island..... 150
Nazarites, Hebrew religious order..... 260
Nennius, British hero..... 279
Nestor, king of Py'los, warrior and peace-maker..... 187
Neptune, or Poseidon, brother of Jupiter..... 98
Nifl'heim, Scandinavian hell..... 208
Norse mythology 203
Numi'cus, river of Italy..... 194

O

Oaths, definition of 257
Obsolete and obsolescent, distinction between 32
O'din, Scandinavian deity 204-205
marvelous deeds of 205
Odys'seus, or Ulysses, hero of the Trojan war 180-185
Œd'ipus, king of Thebes, adopted by Peribœa 154-155
killed his father 156
death of 157
Oracles, prophets 251-252
Ores'tes and Pyl'ades, friendship of 175
Or'pheus, son of Apollo and Calli'ope 159-160
death of 160
Ores'tes, son of Agamemnon 175
killed his father's murderers 175
remorse of 175
attempt to recover statue of Diana 176
return to Greece 177
reign of Argos 177
Ov'id and Horace, belief of 303

P

Pa'les, goddess of shepherds 108
Palla'dium, sacred image of Minerva ..... 55 and 81
meaning of 81
Pallant'idæ, The, powerful family of Athens 148
their attempts to kill Theseus 148-149
Pal'las, or Minerva, daughter of Jupiter 83
Pan, son of Jupiter and Colista, held in important place among ancient divinities 111-112
Panath'enæ'a, The, festival celebrated monthly in honor of Minerva 81
elaborate ceremony of 81
Pando'ra, image endowed with life, sent in box to Prometheus. 73
Pan'theon, The, Roman temple built by Marcus Agrippa 244
structure of 244
Pena'tes and Lares, household gods 113
Parcæ, The, or Vates (Fates) 120
Par'thenon, The, temple erected in honor of Minerva 81-335

Paril'ia, feast of Pales, during which the founding of Rome was celebrated 108
Paris, son of Priam 167
adopted by shepherd 167
educated among peasants 168
carried off Helen of Troy 169
Patro'clus, friend of Achilles 186
slain by Hector 186-189
Passover, The, feast celebrated first month of the Hebrew year. 264
Peg'asus, winged horse 141
Penel'ope, wife of Ulysses 181
fidelity of 184
Pentecost, The, observed fifty days after the Passover 265
Per'icles, who requested statue of Minerva 83
Per'itheus, king of Thessaly 153
Per'ian'der of Corinth 198
Phid'ias, sculptor of statue of Minerva 83
other works of 82
Phil'octe'tes, at Lemmon ..... 138 and 172
victory of 173
death of 173
Phlegyas, son of Mars 122
Phœ'bus, or Apollo 62
Pillars of Hercules 137
Pit'tacus of Mytilene 197
made king of 192
Plu'to, supreme ruler of infernal regions 116
Pol'lux and Castor, twin brothers of Helen and Clytemnestra .. 161
Polyphe'mus, son of Neptune 103-182
Pontifex Maximus, office of chief priest 247
Posei'don, or Neptune, brother of Jupiter 98
Prayers of Greeks and Romans 255
Pri'am, king of Troy 167 168-189-191-303
death of 191
Priests, distinct orders of 247
Procrus'tes, bed of 148
present meaning of 148
Prome'theus, one of the first civilizers of mankind 74
hatred of Jupiter for Prometheus 74
Pronunciation, severe tests of 29

Proser'pina, daughter of Ceres.....86-88-116
fate of..... 87
Pro'teus, prophet, son of Neptune..... 105
Psy'che, wife of Cupid..... 92
Pylades, husband of Electra..... 175
Pyl'ades and Orestes, friendship of..... 175

R

Ragnarok cataclysm..... 204
Religions, ancient..... 239
Rhe'a, or Cyb'ele, wife of Saturn.....52-53
Rhe'sus, king of Thrace..... 188
famous horses of..... 188
Rhod'ope, mountain in Upper Greece..... 59
Rome, founding of..... 220
religion of.....239-243
temples of..... 243
Roman invasion..... 232
Roark..... 12
Round Table, The, knights of..... 236
Rural deities..... 107

S

Sacred and profane history, connecting link of..... 304
St. Brendan, Isle of.....287-289
St. Brendan, the navigator.....287-290
great voyage of..... 288
importance of..... 288
Saturn, or Chronus, signifies Time..... 52
Scandinavia.....203-204
chief deities of..... 203
consists of..... 204
Scripture proper names, given in dictionary..... 37
Scyl'la and Charyb'dis, proverb of.....104-182
Seven Wonders of the World..... 194
Seven Wise Men of Greece..... 195
names of..... 195
Sibyls, virgin prophetesses..... 248
honored by Romans..... 248
Sib'ylline oracles..... 248
Sigæ'um, promontory of.....161 and 167

Sile'nus, foster-father of Bacchus..... 112
counselor of Bacchus..... 112
Sir Owain's descent.....274-276
Si'rens, The, sea-nymphs..... 103
Sis'yphus, criminal punished in the infernal regions..... 122
Soc'rates, philosopher..... 239
"Solar Myth" theory, importance of..... 49
So'lon, Athenian legislator..... 196
institutions of..... 196
Somnus, god of sleep..... 130
Soph'ocles, author of the tragedy of the death of Antigone.... 159
Sphinx, terrible monster, riddle of..... 156
Styx, river 118-184
Stro'phius, king of Phocis, father of Pylades..... 175
Syllabication..... 31
Synonyms..... 34

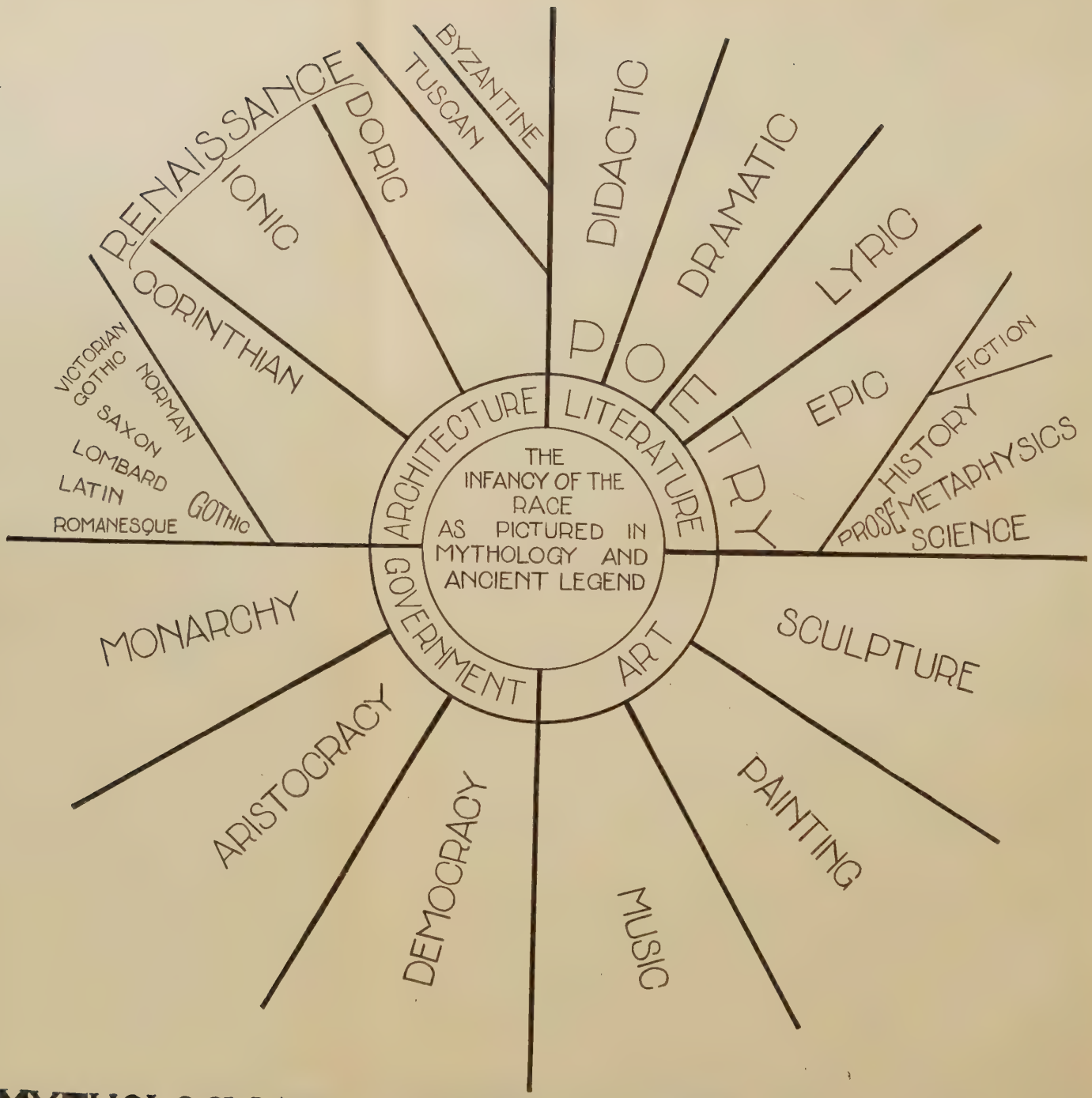
T

Tabernacle, The, movable tent..... 268
Tan'talus, king of Phrygia..... 123
punishment of..... 123
Tau'rica, Chersone'sus, second celebrated temple of Diana.... 95
Temple, The, built by King Solomon..... 261
Temples, description of..... 249
most celebrated ones..... 251
Telem'achus, son of Ulysses..... 178
Teutonic element in English language..... 33
Tha'les, of Miletus..... 195
opinions of..... 195
work of..... 195
Theban Pair, The, Eteocles and Polynces..... 157
battle between..... 158
hatred of each other..... 158
death of..... 158
modern reference to name..... 158
The'ban War, the second..... 159
The'mis, personification of Justice..... 127
image of..... 127
The'seus, famous hero and king of Athens.....157-169
beautiful temple of.....147-154

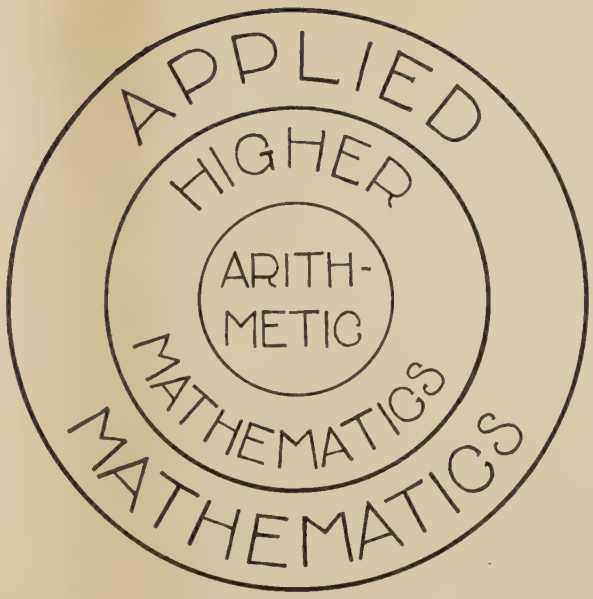
loses respect of Athenians..... 154
his journey to his father..... 147
character of as king..... 152
benefit of his reign..... 153
Thessaly, people of..... 144
The'tis, sea-nymph, mother of Achilles..... 185
Three descents to the lower world, accounts of..... 275
importance of 272
Thor, son of Odin and Freya..... 206
Thorn, used in old inscriptions..... 39
Thor's day, day dedicated to Thor, now Thursday..... 206
Thyes'tes, uncle of Agamemnon, and Menelaus..... 174
Tithonus, mortal husband of Aurora..... 115
Tit'yus, son of Jupiter..... 122
Tritons, The, imaginary sea-animals..... 103
appearance of 103
Trojans, the, tribe.....222-225
Trojan Horse, story of..... 172
means of taking Troy..... 172
Troy, or Ilium, war of..... 167
city of Asia Minor..... 167
original name 167
taken by the Greeks..... 171
ten years siege of.....170-172
Troy, New 226
Troy, Novant, city now London..... 227
Troynovantes, The, people of South Britain..... 226
Tuscan order of architecture—moderation of Doric order.... 335
Twelve labors of Hercules.....134-136

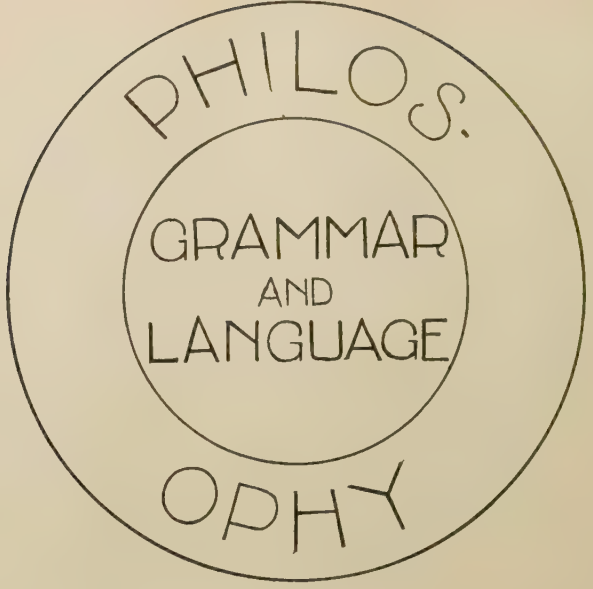
U

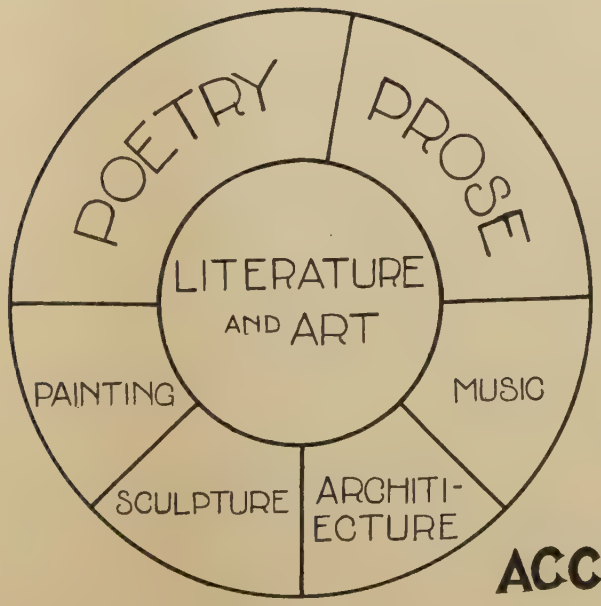
Ulys'ses and Diomed, Grecian heroes..... 81
Ulys'ses, or Odysseus, king of Ithaca and Oulichium..180-184-185
hero of the Trojan war..... 181
attempt at insanity..... 181
adventures of 181-184
twenty years' absence of..... 183
return of 184
Universe, The, populated by migrations..... 304
"University" of Lincoln and Jefferson..... 23

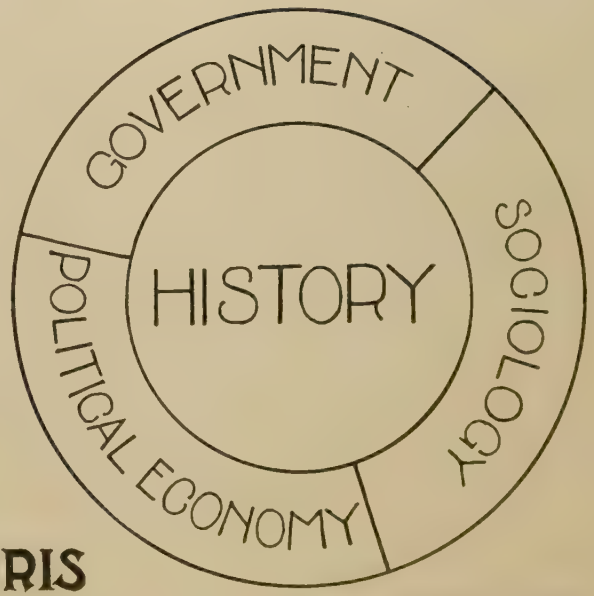


MYTHOLOGY AND ANCIENT LEGEND, AS RELATED TO THE DEVELOPMENT OF CIVILIZATION



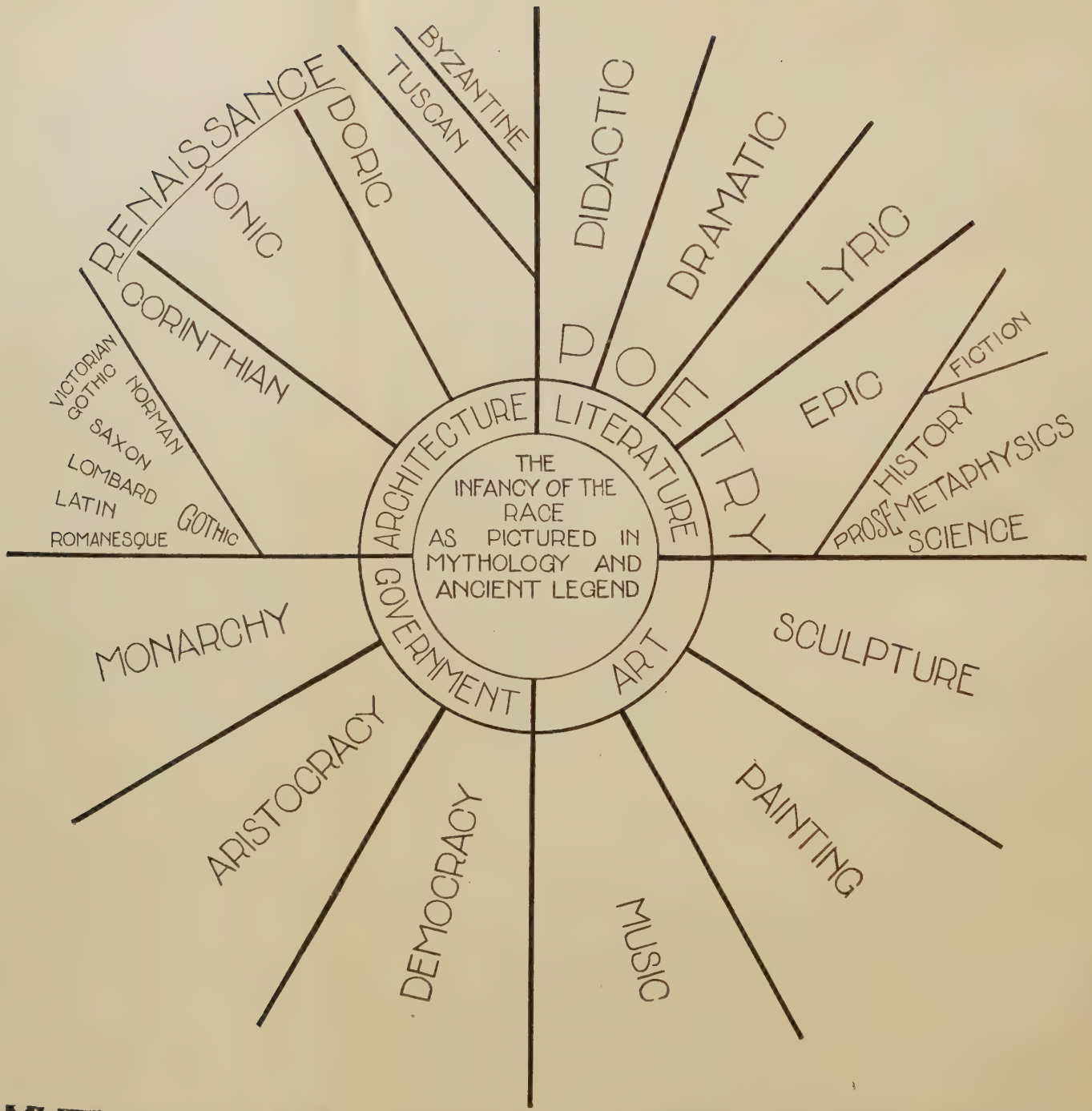




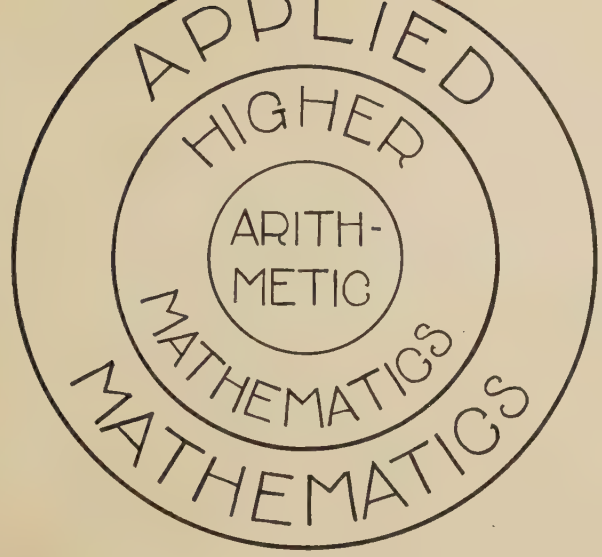


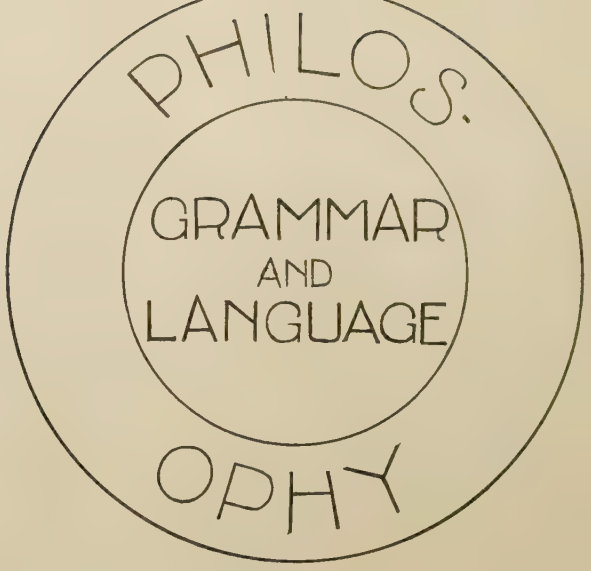
THE FIVE CORES OF CONCENTRATION ACCORDING TO DR. HARRIS

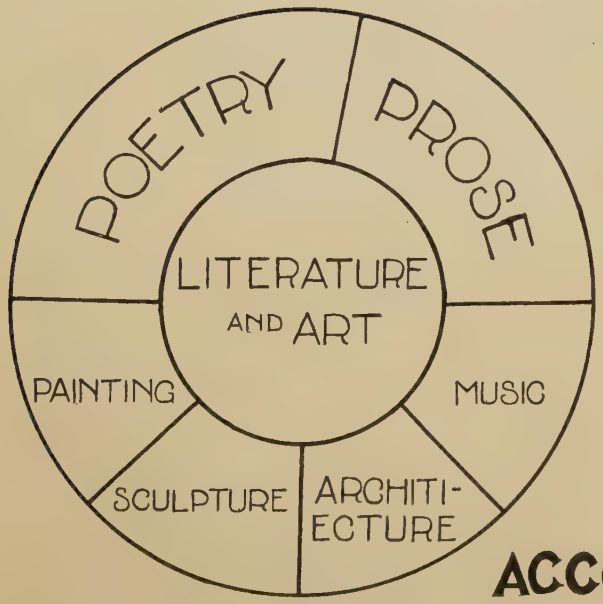
Copyright, 1908, L. A. Cree.

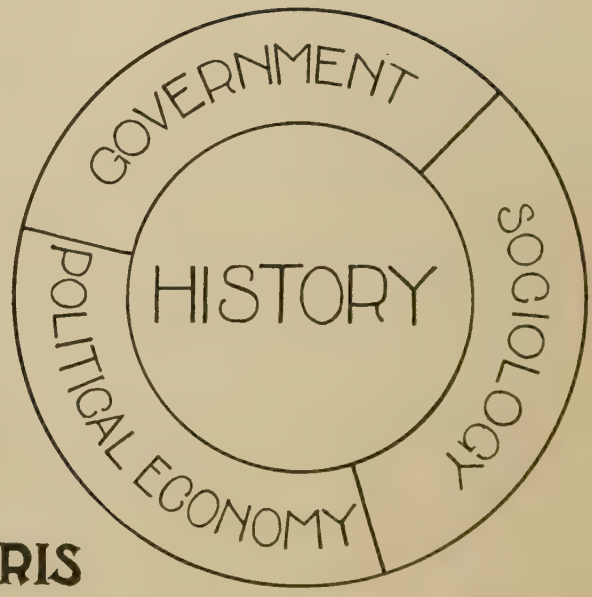


MYTHOLOGY AND ANCIENT LEGEND, AS RELATED TO THE DEVELOPMENT OF CIVILIZATION









THE FIVE CORES OF CONCENTRATION ACCORDING TO DR. HARRIS

Copyright, 1908, L. A. Cree.

V

Va'la, song of....210-211-212
Valkyrias, goddesses of laughter.... 209
Vanishing *e*-sound.... 28
Vanishing *oo*-sound.... 29
Venus, or Aphrodite, personification of female beauty....88-92
temples of 90
Vergil, Roman poet.... 59
Vesta, or Hestia, daughter of Saturn.... 54
Vestal Virgins, priestesses, duty of....54-55
"Voluspa, The," book of prophecy.... 203
Vulcan, or Hephæstus, god of fire.... 69
temples of 70

W

"Wastes and burdens of society".... 25
Wo'din's day, consecrated to Odin.... 205

Y

"Yellow Death," The, sword of Cæsar.... 279

Z

Zephyr, represented west wind.... 115
Zeus, or Jupiter, supreme god....50 to 62

QUOTATIONS OF POETRY TO BE FOUND IN MYTHOLOGY.

"Æneid," The, Pitt's translation..... 59

Barry Cornwall 87

Botanic Garden 80

Botanic Garden, Canto IV..... 116

Byron 74

Darwin's Botanic Garden, Canto II.....62-140

Gray's "Descent of Odin"..... 209

Herbert's Helga 210

"Homer's Odyssey," Pope..... 65

"Iliad," The, Pope's translation.....57-58

" Book I. 59-77-187-188

" Book II. 77

" Book V. 187

" Book XIV. 190

Milton's "Comus" 107

"Odyssey," Book IV.....178-180

"Paradise Lost," Book I..... 70

Pitt's "Vergil" 84-108-119

Pope's "Homer's Odyssey"..... 106